

DISCORDER

September 1996

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normal

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has to become
compressed
into one thin
band of mainstream"*



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DISCORDER

SEPTEMBER, 1996 ISSUE #164

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COVER

YES, THEY ARE FROM VANCOUVER.
THEY ARE MECCA NORMAL.
GRAPHIC DUHNSIGN BY KEN PAUL.

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vancouver special

by daniel o'neill
janis mckenzie
& megan mallett

Apologies to everybody who was expecting to see some demo tapes covered in last month's VanSpec. Something so damn important as that should never given the kind of shoddy treatment that went down last month.

There. Now let's all struggle up for a big huggy. People just don't touch each other these days. From here on in that's gonna change. From here on in touch all of you. All at once. I'm feeling bigtime love here, folks. Let me touch you. Except you. I'm not touching you. You're in that group **Daddy's Hands**. You guys are sick. So sick you make me sick. You're sicker than Sick Sick Yeah!, although you do sound a little bit like them.

I had no idea of what I was in for when I read your interview hell in the virgin pages of **DISORDER** a few months back. "I want to slit open your tit and fuck the silicon (sic), seeing plastic escape/evacuate what's inside/I know I know/baby baby baby baby baby baby" (from "Don't Go") is just one example of the

twisted perversions writing off the lyric sheet. Even your names are weird: Mancoff, Mousey Connexion, Schwartz, Plench, and a fluid filled sac. Ye Godz. And the music! So zany! Noise, distortion everywhere. Can't think straight. Must ... remain ... conscious. Yet it's only guitars, bass, and drums. How do you do it? You must have some pact with the devil, or one of your buddies. How can I describe your music to our readers? I can't compare it to anything, since groups like yours don't get famous. I have only two words for you guys: send more. I must have copious quantities of this stuff. I will repeatedly listen to your madcap concoctions. Only then will I have "earn[ed] my tumour."

Hissy Fit. Over here, I'm definitely touching you guys. Very quickly, though, as I'm expecting a high voltage shock once I make physical contact. You make a sound like a '74 Dodge Charger in various states of tuning and idle speed. You even floor it some times. Actually, I was a little bit surprised when I first put on the tape. I don't know if it was the

name, or the cover, or what, but I anticipated some kind of girl band experience. Other people I know did too, and they were a tad disappointed when they saw the 3:1 guy:girl ratio. Bullshit! You guys flat out rock, plain and simple. Punk edge, too, as in the classic line "something better change/there's got to be a better way" ("Static"). I even have a new-found appreciation for Courtney Love, as you got her ear-splitting scream down pat.

I'm not going to touch you guys in **Cinderpop** either. I'm thinking of licking you, though, but only when I'm ready for dessert. Sweet and sugary, these boys. Like a sweet sugar pie. With a nice tender, flaky crust. That crust being you, wiggly guitarist Mark Jowett, whose howling, scolding tones I last heard wrapping around the electropop of local band **Moav** back in the 1980's. I guess running successful record labels just doesn't have the zing it used to, so you've hooked up with a few kids in **South Surrey** to generate tunes that Redd Kross would die (or sue) for. Nice harmonies on the force-

fully catchy "Frankie Fishhead." Who did that Sign that boy up. There's really not a bad line on the **S-sing Lilly's Day Off**—hey, is that the Lilly from the Who song? That evil siren Lilly! Them's facts we's got to know.

Local CD Reviews

Well, it's my first month as local CD reviewer here at Vancouver Special, and I'm still digging my way out from the heap of local trash and treasures that has been piling up on the shelves of M&M's. So rather than describing everything that's come in, here are just three of the notable entries you may want to look for in the record shops:

VARIOUS ARTISTS Tiddlywinks Volume One: Fun for Kids of all Ages! (Chester's Funtune Record Collection)

This CD is loaded with various varieties of local pop, ranging from quiet, to the hopping up and down, to the space-age, and is cool enough to make me wish I'd had the brains to get in on this myself. Unlike most compilations, you won't have to program your CD player around the weak tracks here—my only complaint is that at least two of the bands (**Gleam** and **Squeaky**) have since broken up.

Also includes tracks from **B'ehl**, **The Electrosonics**, **Tonebursts**, **Kaneva**, **Spidey**, **The Lians**, and **The Bonedudes**, and stylish artwork by Ralph Alfonso. (603-

1483 Lamey's Mill Road, Vancouver, BC V6H 3Y7)

THE PASTIES The Pasties (Hemisphere)

Just about what you'd expect: tastily loud and snotty, with a very strong in cheek surprise bonus track (all they're giving away is that its original version was written by **Neil Diamond**! I'll only add that it may have been performed on a certain '60s TV series), and revealing liner notes when the band members thank the Vancouver Canucks, Fisher's Men! Friend Lozenges, and the Fresh Prince of Bel-Air.

SURFDUSTERS Raincoat Rumble (Fireball Records)

The fabulous **Surfdusters** have been around for a long time now, playing their original surf creations as well as the classics in places like the Railway and (sniff) the Commodore. Now that the tape I once bought from them at a show (which came with a free package of generic macaroni-and-cheese dinner) has finally succumbed to warm temperatures, they have finally put out a CD of their very own, loaded with 15 seductive instrumentals plus a short extro by our very own **Nardwair**. If this isn't your thing, run away screaming, but if you have a soft spot for **Dick Dale**, **Man or Astronaut?**, or those pesky **Shadowy Men**, you must buy this homegrown CD. 8377 Fern Avenue, Burnaby, BC V5G 3S4.

this month's



what kept us tra-la-latin' through the loosing night...

rex waltz (southern) mode! mouse interstae (up) land of the loops bundle of joy (tip) team dresch captain... (candy-ass) versus secret swingers (caroline) liger trap 87 (K) buffalo vaupier... captain dapper... (grand royal) low the curtain... (vyn) unres peried teeth (4ad) lullycra! old traditions... (harriet) butter 94 st (grand royal) sun'ner the hunt (merger) CTR 19L9M



Local Dirt!

Well, well, well. There doesn't really seem to be too much going down this month in the "Vancouver scene"—at least to my knowledge. Maybe this means I'm outta touch, but I'm gonna report the stuff I've heard about

anyway. Congratulations go out to **The Smugglers** for their nomination for the **MuchMusic Best Independent Video Award**, for that (apparently—I haven't had the chance to see the whole thing yet!) short and snappy video for "Especially You." Let's hope these local boys can bring home the prizeli! They are, by the

way, currently on a tour of the US, trying to Sell the Sizzle to the Yankees ...

Maov are back, safe and sound, from their recent tour which sent them all the way out to Quebec. If you haven't seen their photo on the cover of **Exclaim Magazine**, you really should. It has been getting quite

a reaction, especially at some of the Canadian chain record stores ... Local heroes **Sparkmarker** have just inked a deal with **Crisis Records**, a subsidiary of **Revelation Records**. They have also apparently declined an invitation to play the **Revelation Showcase** at CMJ (College Music Journal's annual Music Festival in New York City) and the **Halifax** on **Music Festival** (I'm pretty sure this used to be called the **Halifax Pop Explosion**). I guess that we should look for a follow-up release from their recent **Sud Pop 7"** from **Sparkmarker** soon ...

Network Records is releasing the soundtrack for that new movie **Foxfire**. Look for Vancouverites **The Rose Chronicles** and **Mystery Machine** on this CD (which also contains tracks from **Luscious Jackson**, **The Cramps** and **L7**) ...

Pipedream, a band who has been around for over four

years, are finally releasing their first CD entitled **The Journey From Hamburg to Iceland Begins**, they will play a release party at the **Starfish Room** on September 18 with **The Readymade** and **Wavestation** ... **Scratch Records** is putting out an album by **Bristol**, England's fabulous **Boatnik Filmstars**! Look for it sometime in October ... The **Scratch** gang is also lamenting the loss of their retail store, **Claudio**, who has been with the store for over two years. He is moving to Japan ... **Knock-down-ginger's** new album, entitled **Take Out**, will be out soon on **Zulu Records**. Also look for the new **Soak-Yin Lee** CD (featuring cover art by **Chester Brown** of **Yummy Fur** fame), and tours and videos from both **knock-down-ginger** and **Daytona** ... Look for a new **Starboys** CD on the label **Subvolocity** featuring their two singles, "Canadian

Beer and "Brain Dead Einsteins" ...

Zumpano have completed their second album for **Sub Pop**, called **Goin' Through Changes**. It should be out some time next month ... **Submission Hood** have put out two new 7"s: **Garlic For Victory**, on **Hopscotch Records** (from California) and a self-released one entitled **Kami-kaze Quaggo** ...

In case you haven't heard, it's **Shindig** time once again! Come on down to the **Railway Club** every Tuesday, from September 10 to the beginning of December, for a chance to see some great local talent, have lots of fun and play the famous game of "Jokes For Beer." **Shindig** is pleased to announce the return of **MC Garnet Harry** after a year's hiatus. If you're in a band, it's not too late to enter! Call Megan at 822-8733 for more information!

OF URBAN SPRAWL

PIPEDREAM • READYMADE • WAVESTATION
STARFISH ROOM • SEPTEMBER 18 • 1996



1997 Local Music Directory

Fax us your name, brief description (15 words or less), contact name(s), address, phone, fax, email, and URL before July 15, 1997.

233-6138 Sub Blvd, Vancouver, BC V6T 1Z1
Fax: (604) 822-9364

basslines

by dj noah



For this issue, I had an opportunity to speak with **Robert Shea**, founder of **MAP RECORDS**. With his many years of knowledge and experience, Robert is the ideal person to make a go of a label that'll be competitive in the world's underground scene. The West Coast of North America is one of the electronic/dance music world's most musically fertile regions, home to a multitude of independent labels, creative musicians, dedicated dj's, supportive party promoters, enthusiastic fanzines, and insightful music culture publications.

Robert has been involved with underground dance clubs, promotions, parties, live shows, magazines, record labels, artists, producers, retail, distribution, and production. He has spent the last three years working in San Francisco and Los Angeles, and now realizes that to truly reach his own goals of sonic excitation, he must dwell in his hometown and share his experiences with the local musicmakers.

Map Records will help Vancouver to become an active contributor to the West Coast dance music community, creating a bridge that includes San Fran and LA. While the world-wide dance music community is often segregated into narrow musical styles, this region represents a unique sonic melting pot, mixing influences from ambient, house, techno, dub, trance, hip hop, reggae, electronica, and jazz. Robert hopes to develop a diverse roster of artists from the Vancouver region who are inspired by all types of music, furthering our reputation as an eclectic musical culture.

The sonic perspective of the label will initially be West Coast flavoured; Map isn't interested in releasing records which sound immediately familiar or follow in the imprints of others. Look for interesting collaborations and reinterpretations, created when Map's friends all over the world add their ideas and remixing talents to many of Map's releases.

Upcoming releases include a "trance" funk/collaborative 12" of the talents of Mark Gage (Vancouver) Cusp Swim,

Plus 8, FRFR) and **Pilgrims of the Mind (Outer Sanctum Interhill)**; **ethnodrum 'n' dubfusion 12"**, an album by **Mere Mortals (Wax Trax, Endzeit)**; as well as Vancouver's first electronic artist compilation **Welcome to Lotus Land**.

Acting globally and thinking locally, Map Records should quickly make its mark in the underground scene, along with the artists who it will release. Contact the label at: 2542 Guelph St., Vancouver, BC, V5T 3P5. Phone: 604.874.5357, fax: 604.872.8058, e-mail: mappmusic@portal.ca, web: <http://www.comingsoon/>

Comments and feedback can be sent to djnoah@cyberstore.ca. In next month's column, you'll find out about Vancouver's newest import store, Shockwave, and get some quick reviews. 'Til then, keep the peace.

DJ Noah's show, Homebase, is on Fridays 9pm-12am on CTR 101.9fm.

cowshead chronicles

(for you)

stories of my life. stories i tell to others. stories i often tell to extinguish a fire within me. but sometimes it all goes horribly wrong and i set in motion a sequence of events i can't seem to stop. my lack of direction is of some sort of public record as are the inner workings of my heart. in the last three weeks individuals, friends, have approached me and seemed concerned about me. my heart. my life. concerned about my happiness. and to them i say: don't sweat it. i think my moments of depression only help to magnify my moments of extreme happiness. without them i would be unable to distinguish between the two. what if every day was sunny? then what? and if it rained every day we'd never know what to do when it was nice out. the bad times only remind us that we are human and that some sort of guiding force keeps us in check and also helps to keep our feet firmly planted on the ground. the ground often feels heavy beneath my feet and there are days that i can remember where moving my feet forward seemed like the last thing i would ever do. and by the same token there have been days when the souls of my feet have been lighter than the air around me and i have walked for miles in what has felt like someone else's shoes. september should set it all straight though. i've never been one to make predictions and have, many times before, given my opinion of resolutions, but i will this time out say that i expect september to be a banner month. and following a close second, the world famous october with nothing but good times for garn. well, okay, maybe not. but this seems like the kind of thing my friends and others want to hear. but things are looking up. for now. my blood seems thicker than usual and sometimes i think i can feel it coursing through my veins. it's time to take some sort of control. of me. my life. and those around me. could be you. this is for you. gth...

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It's the new **CONNECTOR™ Student Phone Card**. A prepaid card that lets you make long distance calls from any phone. All for a flat rate of 35 cents a minute within B.C., anytime of day. So now you don't need to mooch off your parents. Though you might want to hit them up for money to buy the card in the first place.

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by Sara Lapsley

the tonics

looking for the good times

The Tonics ...
Aah. A refreshing
balm in the parched
desert of Vancouver's music
scene. Meet **Sandi, Scream,**
Jennifer, Nick and **Ford**, five
of the most fun loving, beer drink-
ing, hard rocking, pot smoking,
and truly stylish musicians in town.
You'll find no vestiges of pretentious
grunge, annoying rockbore,
or empty aspirations to fame and
fortune here. They're the first to
arrive and the last to leave, rock-
ing our world with a punchy, rich
sound perhaps best described as
Black Flag meets the Archies. The
Tonics live are fun-time rock at it's
finest, delivered with the pleasure
and intensity only derived from
sonic greatness, an enthusiastic
audience, and pre-show tequila
shooters. And if that's not enough,
they're cute, really cute.
Even if you don't know the Tonics,
you know the Tonics. They

haunt every
watering hole in the downtown
eastside. They began as the
Mary Jones three and a half
years ago, as a humorous tribu-
tute to their love of the hero and to
fill a slot at the famed Kitty Pal-
ace. The original line-up included
Sandi and Jennifer, Clarita Kane
and Sally Jackson on guitar, Mike
Ledwidge (**Zumpano**) on keys,
and featured various drummers in-
cluding Jason Zumpano and Pete
(**Copyright**). It wasn't long be-
fore Ford and Scream climbed
aboard, Clarita dropped out,
and Nick was discovered at a party.
The Mary Jones were al-
most entirely instrumental, crank-
ing out raw, Venetian inspired
tunes. The highlight for the band

during that time was opening for
rock greats the Muffs, which was
the fulfillment of a lifelong dream
for Sally Jackson. Sally, whose
sweet and generous character
was cherished by all who knew
her, succumbed to cancer on July
14, 1994, two weeks after the
Muffs show. Because the Mary
Jones were so strongly identified
with Sally (not to mention there
was another band in the US also
called the Mary Jones) they de-
cided to change their name to the
Tonics.

Jennifer, a dynamic dark
haired vixen who plays mean bass
in the Tonics, first began her mu-
sical career as an accordion player
in grade school. She graduated
to guitar in girl band **Krevis**,
then switched to bass when a
string of other bassists quit in de-
spair. On the demise of
Krevis, she and Sandi formed
the **Mary Jones**. Although bass
is her main instrument, her first
love is the guitar, which she
plays at home and in local
country band the **Weasles**.

Sandi grew up in Victo-
ria. She taught herself to play
"because lots of my friends
were playing guitar." She
and a friend released a
cassette of experimental
noise music, as "Menstrual
Spunge," when she was a mere
seventeen years old. Sandi joined
Krevis when she moved to Van-
couver. She wrote and sang over
half of the bands songs, garner-
ing nation wide attention for her
Sub Pop 7" hit, "Going to Hell."
Sandi's quirky leads and ripping
power chords could garner her an
award for Best Female Guitarist
in all of the Northwest. She also
lends her unique vocal flair to the
Tonics.

Scream, an accomplished gi-
tarr player, singer, and songwriter,
started out like many of his peers:
plugging into his stereo through a
pre-amp and playing along to
"Disco Sucks" and the Ramones.
His parents thought he was crazy.
"But they obviously weren't, judg-
ing from my current successes,"
Scream has been around so long,
and been in so many projects (in-
cluding the **Howling Grape-
fruit Breakdance Society**,
Shuffed, and drunken stints with
the **Young Fresh Fellows**) I
couldn't list them all.

Ford, a charismatic chatterbox

sings and writes lots of great
songs.

What's a band to do with so
much talent and creativity? Unfor-
tunately, the biggest obstacle for
the Tonics is that their gifts are
spread just a little too thin. Scream
plays with Sub Pop stars
Zumpano; they tour and record
several months of the year. Nick
has an equally busy schedule trav-
elling the U.S. and Canada as a
guitarist with Mint recording arti-
sts the Smugglers. But it's Ford
who wins the inter-band prize,
with a total of six projects (not in-
cluding previous bands). Ford
was in **Tankhog** when he
joined the Tonics, and now plays
with **DOA**, **Show Business Gi-
ants**, and his own band. He plays
guitar for **Veda Hille** and has
been playing shows with the
Hard Rock Miners. Says Ford,
"They're all fun in special ways.
The Tonics are particularly dear
to me. We get to do different
things we don't do in other bands."

and

master of
the Farfisa, leads the
banter when the Tonics play live.
"Ever since I was a twinkle in my
Daddy's eye I've wanted to be a
rock and roll star." Although he

photos by Paul Clarke



talented craftsman who
handmakes guitars for a living
and is currently constructing her
own bass. Sandi is a nanny and
is pursuing an interest in photog-
raphy. One of her photos is on
display at Tony's Deli on Commer-
cial Drive. She'll also have one
showing at the Vancouver Public
Library in the months ahead.
Scream, a dihard Anglophile, is
content to putter around the gar-
age tinkering with his vintage
MG or his girlfriend Jo's Morris
Oxford. You may find him in the
house curled up in front of the TV
with Chester the cat and English
classics like *Coronation St.* or *Yes
Minister*. Nick has a degree in
geology. When he's not sweating
it out in smoky nightclubs, he
often goes on rock finding expedi-
tions. Nick is also the proud dad
of Jennifer, who, it is rumored,
is following in her father's footsteps
by appearing in a TV commercial.
Ford is in so many bands he
doesn't do anything else. He looks
forward to a European tour with
DOA in the fall.

Despite scheduling diffi-
culties, the Tonics have managed
to achieve quite a bit. They've
opened for such luminaries as the
Fallouts, Harvey Sid Fischer,
Huevos Rancheros, Bum, Pluto, the
Fastbacks and the Ratfied Roost-
ers. They were recently featured
at the Rock and Roll Boot and
Trailer Show garage fest in
Calgary. Aside from their self-
titled seven inch, Tonics tracks have
appeared on four compilations (all
with a patriotic theme), including
Nordvurt's *Sloodum*, **Chief Pow-
ered Teenage** *Zit Rock Angst*, *O
Canada, Canadian Relics*, and
On Guard for Thee. Are they pa-
triotic? "I guess so," says Sandi.
Ford and Scream aren't even Ca-
nadian, but Ford points out, "Our
adopted home has been good to
us. If we hadn't grown up in
Canada, we wouldn't even be
aware of the theme to the Littlest
Hobo."

The Tonics look forward to
their first full-length album, due out
in late fall on Lance Rock records.
The album features artwork by
Savage Perci and killer tunes like
"Astroruf" and "Bottlesat
Galactica."

What does the future hold
for the Tonics? Ford's biggest
ambition is to attend more re-
hearsals. "I don't think any of
us are deluding ourselves that
the Tonics are going to be
Green Day or the amazing
Neil Diamond. We're plan-
ning to have a good time,
to make music with no pressure.
We want to enjoy ourselves ... drink
beer and smoke pot." But seri-
ously now, the Tonics look forward
to shows in Seattle and Victoria
in October, and hope to put a tour
together when the album comes
out.

So next time you're out on the
town, keep your eyes peeled for
the Tonics. Their hallmarks are
style, convenience, comfort, and
attractive designer clothes. Listen
for those catchy tunes and the eth-
erical call, "Looking for the good
times baby, gonna have a ball.
Looking for the good times baby,
won't you come along?"

Another Joe

THE DEBUT C.D. ENTITLED "PEE AGAINST THE WIND"
FROM VANCOUVER PUNKS, ANOTHER JOE

CONTAINS MORE HARD-HITTING,
HEAD TURNING, VOMIT INDUCING,
ASS KICKING, LIFE THREATENING, TEAR JERKING,
EYE POPPING, GUT WRENCHING ENERGY,
THAN A SPEEDING LOCOMOTIVE
HITTING A SMALL PRARIE ANIMAL
IN THE MIDDLE OF SUMMER.

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SAWAGI TAIKO

A few members of the renowned and riotously creative Asian women's drum group, Sawagi Taiko, agreed to meet with me at Harry's on Commercial and share a little of the energy that drives their music. Their powerful performances fuse traditional Taiko drumming (an art form of fluid movement and rhythmic, loud percussion), with guitar, vocals, and any other innovation they so choose.



Sawagi Taiko's involvement with the Powell Street Festival, women's organizations, and Gay Pride groups combined with their empowering personalities take them beyond a simple performance group. Benefits with bands like Cub and performances at events like Under the Volcano and the Michigan Womyn's Music Festival make Sawagi Taiko a strong part of both the feminist movement and the local music scene. These women form a movement whose diverse talents never fail to make an impact.

BY NAMIKO KUNIMOTO

What initially drew you to Taiko?

Eileen: Well, [Vancouver has] our annual Japanese Canadian Festival, the Powell Street Festival, and in 1978 San Francisco Taiko Dojo played. It was the first time I had seen women play [taiko]. This one woman particularly caught my attention because she was mixed race, like me, and she was powerful... That to me was North American Taiko. I saw that and I really wanted to join.



That is exactly how I felt at the first Powell Street Festival that I went to. How does your music differ from the other Taiko groups? Eileen: Everything we do is an original piece; well, we do some covers but we play them in our own style. Like, we do "Wipe-out" and a Japanese pop song that became popular in the 60's in North America, called "Sukiyaki." For that piece, one of our members, Tobiko, wrote a rap for it describing an Asian heroine who doesn't take crap from anybody. She was inspired by an unfortunate incident that happened when a Filipina woman and two friends were murdered by her husband who had sponsored her from the Philippines to marry him. After she had asked for a divorce, he killed her and her friends as a final act of control in the situation. Tobiko thinks that people like him are brainwashed by images of Asian women presented in mainstream media, such as in Miss Saigon and Madame Butterfly.

There is a definite "modern" influence in your music. You use electric equipment, don't you? Lisa: A lot of the pieces we do use the [conventional drum] set or the guitar.

Do other groups do that?

Linda: Not as much. I don't think.

Why do you think that is?

Lisa: Because we're crazy...

Eileen: Partly, I think with Taiko, there is this whole thing about "traditional," "Japanese," or "Japanese art form." There's a market for that but we don't necessarily want to be that. I know that there are other people who feel offended hearing electric guitar playing with Taiko. But we don't care. It's a format that works for us. So you are willing to take what you want from the tradition and adapt it.

Lisa: Yeah, but what is tradition?

Lisa: In Japan, it was primarily drums and other traditional instruments.

And in the beginning, it was mostly men. And the approach was much more serious, don't you think? Whenever I see Sawagi Taiko, you are smiling and drumming away.

Eileen: Some groups in North America play the exact same pieces and exactly the same style as in Japan. But in North America I think that that doesn't make sense for me to do that.

Are you all Asian Canadian?

Eileen & Lisa: Yes.

Would you let a non-Asian person join?

Lisa: It hasn't really come up... but I think that one of the things that Sawagi Taiko does is to present images of Asian Canadian women.

Eileen: And having non-Asians in the group, well we would lose our common reason for playing music. For me, I think, our group is more about Asian Canadian women performing, and breaking stereotypes of Asian Canadian women.



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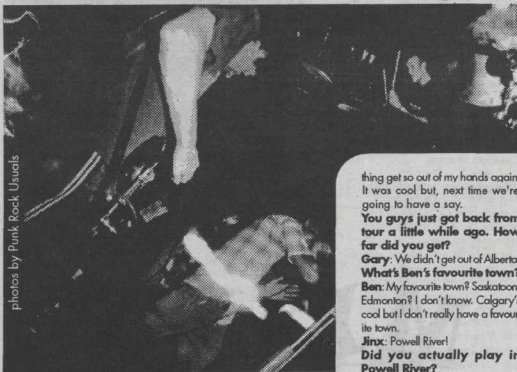


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Brand New Unit



photos by Punk Rock Usuals

by Suki Smith + Kellie Ku

Brand New Unit is a Vancouver hardcore punk band who bang out the hits. Since winning Shindig, CTR's battle of the bands, in 1992 and releasing their under the Big Top CD on Excursion Records, they've released two 7" and their *No Heroes* CD on Heartfirst Records, have a forthcoming 10" record on Melodia, and have just cut a video for the song "Do it for You." But be sure to also check 'em out live. Suki and Kellie sat down with guitarist **Jinx**, vocalist **Gary**, and bassist **Ben** (Drummer Gabe was unavailable for comment at this time) to chat about the Vancouver hardcore scene, coliseum rock, and major labels.

DISCORD: What factors have given BNU the sound it has today?

Gary: Well, when I first met Jinx, we were pretty young, like nineteen, and we were into like, Dog Nasty. And that's what we played. That kind of style. But when we met Gabe, we started writing songs, like bang bang bang, as fast as we could. It's just the way that Gabe drums, the way the songs come out.

Jinx: At the same time, we got Gabe in the band, did some shows, started writing some songs and we decided, let's do a CD right now. We're starting to write new songs now and we're planning to get a

new album out by next February and those songs sound different from the ones now. We're finding a niche in between.

Gary: We don't try to write certain types of songs like, okay, we're gonna write a hard album. It's not as if we're aiming for a sound. My philosophy is to write a song that impresses the other guys in the band. Personally, I can sing harder [than before], I couldn't even sing that hard because my voice would get hoarse. But now I feel comfortable singing louder, harder.

Jinx: For the CD we did in 1992, we didn't know what we wanted. We walked into this huge studio and we'd never been in one before. And it just amazed us with all the knobs and stuff. You could tell that we were intimidated and we didn't get across what we wanted to.

Gary: This time we did it at Mushroom [Studio] again and it was just like being in our own jam spot.

So, how come you didn't film your video here?

Ben: Because my cousin, who lives in Los Angeles, is a producer and director. It's actually cheaper to do it down there for the quality and everything. Besides that, he's a genius.

Gary: He's done work with Sonic Youth, Bad Religion, Cypress Hill, Green Day, Offspring. We got free camera work, free editing.

Jinx: We basically told him to make us look good, and took it from there. **Gary:** But that's not going to happen again. I'm not going to let some-

thing get so out of my hands again. It was cool, but, next time we're going to have a say. **You guys just got back from tour a little while ago. How far did you get?**

Gary: We didn't go out of Alberta.

What's Ben's favourite town?

Ben: My favourite town? Saskatoon, Edmonton? I don't know. Calgary's cool but I don't really have a favourite town.

Jinx: Powell River! **Did you actually play in Powell River?**

Gary: Yeah, we did. There was about five hundred people there, it was in a hockey arena. Gabe played. The people were there to see us, they weren't just sitting in their seats, and most of them were up at the front. It was better than playing in Vancouver.

What do you think is wrong with this scene here?

Ben: It's cliquish. And you can only play so much. Bar shows that is. If there is an all ages show, we'll play. But we don't want to play just for the sake of paying the rent, you know what I mean?

Jinx: It's almost degrading to have to play for money. **Gary:** You can only ask people to come out and see the same songs so many times.

So, what needs to happen to get everyone together?

Ben: I'd like to see people stop pointing fingers at each other, you know, "Your scene sucks, our scene rules." There's no interaction here. Not everybody goes to the same show.

Gary: I'd like to see the sonic speed metal kids get together with the PC kids.

Jinx: People are knowledgeable in Vancouver too. They know a lot of stuff but don't do a lot of stuff. Back in the days of DOA and Slow, they had a wicked scene going on, yet no huge record label. Because people in Vancouver don't do anything to make anything happen.

Whereas, in Seattle, bands are so big because of Sub Pop records. **Gary:** I used to kind of feel like I

had to go to show. Now it feels like it's out of my hands. It's so big.

Jinx: It's either too big, like at the Plaza of Nations, or it's too small that you're scared you're gonna lose money.

Ben: You don't have to find your identity, your scene any more. Now it's handed to you. Turn on MuchMusic.

So, do you think that people should become more aware of what's going on in Vancouver instead of what's on TV?

Ben: I don't think people realize that this shit's happening in their own backyard. In your neighbour's basement there's a wicked hardcore band that nobody's ever gonna hear because nobody's gonna sign them.

Jinx: By the same token, there's probably kids out there that don't want to get sucked into what media's doing and it's up to bands like us to support what's going on now. You could say that the Epitaph scene and Green Day and stuff like that, that's not even a scene, it's coliseum rock. It's twenty five bucks a ticket.

What have your favourite gigs been in Vancouver?

Gary: The one at the North Delta

Recreation Centre with Sparkmarker and the Smugglers.

Ben: The Mexican restaurant in Whistler.

Gary: That was crazy! We did this restaurant and it was just packed. And the Summer of Love show, even though they tried to kick us out of the stage. That's what the song "Whistler" is about. We did one song and they told us, that's it! Because the band before played way long. And this dude's like "Get off, get off!" But the sound man wasn't on their side. And I'm like, "No. We came all the way up here, I'm playing another song!" There was like 3 000 people there...

Jinx: They had the losers going and everything! **How about your favourite shows of all time that you went to?**

Gary: I got two. The Cro Magnon at the York Theatre. They came late because they got stopped at the border. The guy walks up to the mic and goes "We're gonna blow the fucking roof off this place!" Everybody back then were anarchy chaos punks with the big mohawks. And these guys walked on with Nike [shoes], Puma

shorts and tattoos all over. It was crazy. And Beyond Possession. Those are my two favourites.

If a major label saw you and was totally stoked on signing you, would you sign?

Gary: It all depends. See, there's a lot of factors, in that you don't know what the offer is gonna be; you don't know if it's the owner of this label who's gonna ask you or if it's someone that could get fired. We're just gonna make the best decision that we can.

Jinx: The offers that we have seen from major labels are scary.

Ben: Sign with us for seven albums, be number thirty seven on our list, we'll get around to dealing with you guys next year, and everything will be great.

Gary: Then you walk down to their corporate headquarters and you feel like a total idiot shaking everybody's hands.

Gary: If the offer was so amazingly good, I'd take it, you know what I mean? And I don't care what anybody says.

Jinx: Yeah, but our music would be compromised if we lived in nice houses.

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As odd as the description may be of a group that plays music that for the most part was written forty years before they were born, the Molestics are one of the most inventive bands on the Vancouver music scene today. They are: Mike on vocals, lyrics, and trumpet; Sam on guitar, and Gilles (aka Shoes) on bass. They also have two drummers, Ike and Rolf, who alternate gigs (according to Ike, he plays odd dates and Mike plays even ones). I met up with Mike, Sam, Gilles, and Ike at the house that Mike shares with, among other folks, Clive of the Ray Condo Band. Apparently, Rolf was sleeping.

DISORDER: Why don't you guys introduce yourselves first, so we can get the formalities down.

Mike: OK, well, he's Sam - he plays guitar and clarinet, and he doesn't want to play clarinet, but he does. He'd like it if there was a clarinet player, but we just haven't found one yet.

Sam: Mike sings and plays trumpet and he's the one who pens the words to almost all of our songs.

Mike: Yeah, and I'm the worst musician in the band by far, but sometimes if I really focus I can play the songs. But, you know, it's hard stuff to play. And then I write these kind of goofy words to the songs. And I also have the most clothes.

Gilles: He's got a fine wardrobe.

Mike: Seeing as how I'm a lousy horn player, I try and work on the externals.

Well, I was taken by your sombrero when I first saw you play.

Mike: We only want to pull that out so many times, sort of like "In the Ghetto," a song that we don't do very often, so people feel special when they hear it.

Gilles: Since then, they've been asking for it every show.

Mike: That's Gilles, he plays stand-up bass and sometimes he plays guitar, and he and Sam compose the songs that are original and arrange the songs that are covers.

Where are you guys from?

Mike: Sam is from an island. Well, almost an island.

Sam: New Brunswick is not an island!

Mike: Gilles and me, we're both from Winnipeg. I met him a few years ago, when he was living in a basement, doing a Mapplethorpe flicker film ... but then I met this crazy girl and gave her all my attention. Then one day the three of us all ran away out here together, and made Super-8 movies and did other kind of poetic stuff like that. Gilles plays really good trumpet. He plays better trumpet than me, but he's got some kind of brain impalement. Something happened to him a couple of years ago ... He used to be able to do all those things, like scales, and stuff like that - he could do to all that stuff. I don't know what else there is, but I know there's so much more. I used to play intuitive piano in one of the theatre halls at university. I'd go in there, and my neurotic little friend.

I can't say his name...

Gilles: Eric whichamscallit?

Mike: No, not him, he was crazy. He smashed my trumpet. He blew a couple of notes into my trumpet - the trumpet I still have now - and it scared him, and it flew through the air and landed on the concrete and smashed. The guy would talk to me about the imagination being a door to the next dimension, and that it was a cynical lie that the imagination isn't real ... what you imagine, you're actually perceiving, so if you carry your imagination to the nth principle, then you can go on a great voyage ...

Gilles: And that's how the Molestics came about.

Mike: So then we came out here and we met Sam, thanks to Bob.

Gilles: Let's not get into Bob.

Mike: Yeah, he was this crazy guy.

So this is sort of a consistent theme throughout your careers.

Mike: Oh, crazy people. Yeah, crazy people bring people together. You guys were in bands before ...

Mike: Gilles and I were in a band called Zerathrustrer.

Gilles: Based on Nietzsche's famous book of aphorisms.

What kind of band was that?

Mike: That was some kind of fucked band, some kind of dumb band ... Rob Dayton was the lead singer.

But it wasn't jazz.

Mike: Oh, no, no ...

Gilles: It wasn't music either.

Mike: It was schtick ... and I played with Good Horsey for awhile. I jammed with them for a month, but I'm kind of bad, and I was having trouble figuring out the songs, and we didn't have very good communication right off the bat. So one day, Justice goes, "No, when you put that middle finger down in the middle of the song there, that note's not right," and I went, "Hunh," and then they played the song again and I didn't play and I go, "There, is that better?" And he goes, "Yeah, that was perfect." So then I go, "Alright, goodbye."

Sam: Mike as an actor by trade.

Mike: Not by trade, but by desire. I had some theatre company in Montreal, but you have to put out just as much schlock having an amateur theatre company as a professional company ... It's weird how quickly you can become jaded about anything. I mean, look at the songs that we do. Those fucking songs, songs you'd never believe we'd be doing. "Bird In A Gilded Cage," oh my god ... well, we try to get a kick out of everything. We do the most heinous material.

Gilles: It's a constant act of renouncing.

Mike: But it's kitsch, and people like kitsch. Fresh kitsch is nice.

How did you start playing what you do?

Sam: Clive introduced us to hokum. Now it's the defining principle of our lives.

Mike: We say it all the time. I don't know how many times a day I say hokum. Hokum is sort of funny bunk, as opposed to hokey, which is sentimental bunk. So there was this band, and they were called Der Bingles - that was the Nazis' name for Bing Crosby - and so even our name follows in the footsteps of being something really catchy. We thought what could be worse than Hitler's name for Crosby? We were having a really nasty conversation about someone, and the word came up, and we said "Molestics," ha ha, that's really funny ...

Odd?

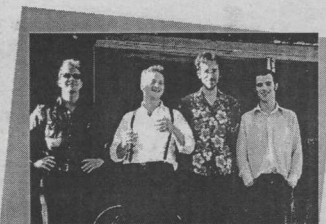


DISORDER



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Real chutzpah!

Gilles: I remember the street corner. It was Georgia and Keatley. That's where it was coined ...

Mike: After busking about four times, and then realizing that we could get real gigs, we had our first [show] at the Blue Lizard.

You've had good reception there?

Mike: Yeah. We're not lounge, but lounge has room to book us. And that's good enough for us. We're not a lounge band. We're kind of a scary band ... we call it 20's New Orleans hokum, with a bunch of Tinpan Alley shit.

Wasn't Tinpan Alley pretty much formula music?

Sam: But it had its classics.

Mike: And it had nice melodies. We've lost touch with melody in a lot of modern music.

Gilles: In songs of the past, you can really see attitudes of current times, and that's really easy to satirize.

Do you have plans to expand the band, maybe add a horn section or something?

Mike: Oh, that'd be swell. Sure, now we're starting to sort of hit the medium-time, so we could afford to have enough musicians to really create a sound. We'd really like a clarinetist.

Gilles: One thing too, we're not restricted to a particular kind of music. European or Jazz or all sorts of stuff, tangos, maybe klezmer ... Is there any sort of manifesto you want to expound, any parting words?

Mike: Tell you what, this'll be my parting statement: rock and roll thinks it invented alcohol, but it was wrong. And the hippies think they invented pot, but pot was legal the whole time our [kind of] music was played.

But alcohol wasn't.

Mike: Sure, it was illegal, but they didn't drink it? This was the music of the bootleggers and the big foot-long joints. It's a joyful music. You know, people think that this music is geriatric or something because old people like it, but a lot of old people, they're real nuts! Most old people I've ever met are so much crazier than senile! Back in those days, people were really nutty people. That's not senility, that's chutzpah!

text/photos by

Adam Monahan



Public Dreams Society is a local community arts organization which is probably best known for its annual productions of **Illuminaries** and **Parade of the Lost Souls**. The society does have a General Manager and because they are a non-profit organization, a board of directors, but according to the artistic director, Dolly Hopkins, "it's because of others that make it possible. Public Dreams is not myself or others solely, it is a union of people coming together that makes it happen." In conjunction with this month's "local" focus, DISORDER's Pat Nat spoke with Hopkins about their festival of light, the value of community involvement, and the problems inherent in trying to balance safe, cooperative arts events while ensuring financial success.

DISORDER: What is the point of Public Dreams Society and why did you guys decide that it needed to be?

Dolly Hopkins: I had a great opportunity to work with community artists and to bring cultural groups together that could be represented under one theme.

So it started off as sort of a way of inviting other people in to do work?

DH: Yes. We founded it so that we could work within the community and the community means everyone. Sometimes we had a little idea and sometimes we had a big idea. But when we pulled people together, it developed so it became somewhat of a collective process. There was someone to guide it and direct it, but there was an opportunity for input from the different cultural groups, performance groups or artist groups. Or all of the above.

My impression of the Illuminaries festival was that there was a lot less of that sort of performer-spectator split that you usually find at festivals or so-called art events where the spectator doesn't do anything except pay for their seat or their space. What kind of thing do people, both artists and non-artists, get involved with in Public Dreams?

DH: Basically, we do two major productions a year: Illuminaries and Parade of the Lost Souls. Illuminaries is at Trout Lake and Parade of the Lost Souls is based out of Britannia Community Centre. Parade of the Lost Souls is a Halloween celebration. We do public workshops in costume making, still walking, props and installations, and invite artists to be a part of that.

How did Illuminaries start, and how has it changed over the past eight years?

DH: Illuminaries is really, again, a collective. It wasn't just any one of us, it was a group of us sitting around and talking about how to create an event that could be developed under one theme. Something that could have no alcohol, be free, and provide something that allowed people to come and journey through an experience. We realized that fire was celebrated by so many different cultural groups: light, fire, something to do with illumination.

Do you think that from this last Illuminaries Festival, that perhaps it's become too big? I noticed in the last one, that things have changed: in one sense, that there was more money being exchanged, in terms of the vendors. It also seems to now be attracting people who aren't necessarily involved in the process.

DH: First let me address the vendors: why did I have the potato guy and the cappuccino booth there? I was talking about self supporting. The giveaways were new this year. And they had donation barrels at those locations, and people who could collect funds.

Did you get a substantial amount?

DH: I think we drew in probably about 1 500 to 2 000 dollars in donations, which is good. And why was Mr. Potato there? I wanted to try it because those vendors allowed us to bring in about 1 000 dollars in revenue.

About the size, we never knew that it would grow to be this big. It evolved to its success due to word of mouth. Somebody came to the next year, the next year, the next year, and they brought four people. And those four people brought four people each. But big isn't necessarily better. There was a real consensus in our board of directors and our organization that we wanted to contain the event, so we put it on the night of the fireworks, hoping to draw off that kind of party mentality we were concerned about drawing to our event.

It's really ironic in that it's a real measure of the success of a festival that it's so popular but, at the same time, it undermines the beauty and the community orientation of the festival.

DH: And that's a process for us to make sure that we have the right kind of security support on that site. We know that we don't want to make it bigger. How we can contain it ... that's an issue that will be ongoing. Nothing happens over night.

Do you get funding to cover the event?

DH: We get a little city money, a little provincial money, and a little bit of sponsor money, like maybe 3 000 dollars. So it's not big money. We are also affiliated with Bingo, so we draw money from Bingo to produce Illuminaries. And we have a huge resource of volunteers who help support us so that we can financially pull this off. So the money really comes from the year around.

And to develop corporate content, I set up a company called

Don't Stop Now and I subcontract to Public Dreams Society. So I'll go in and conceptualize and work with a corporate organization and do an opening for a hotel, let's say. The ideas that I present to them will often have some elements of Public Dreams.

Like props, performance?

DH: Exactly. I'll subcontract to Public Dreams and that way, Public Dreams would be creating a revenue from me, who is renting all those things, and from the corporate world. I think it's been a very successful way to keep Public Dreams alive and to keep that consciousness about alternative art within the established corporate world.

Have you found that you have been limited at all artistically by working in the corporate world?

DH: Not at all. I have two very firm feet in both worlds. I'm a Public Dreamer: a founder, a conceptualizer, an idealist around that. I am also well recognized in the corporate world. So I don't feel limited; in fact, I feel I have a great opportunity to continue to explore it and bring together two worlds that often never meet.

On a multicultural level, I think it becomes really difficult these days, because certain communities aren't finding it so easy or advantageous to band together. There's a lot of discrimination on many different levels, whether it's class, race, religion, or even where you live in Vancouver. And I found that a lot of the archetypes of the images of the dancers and costumes in Illuminaries were very rooted in Western mythology.

DH: Again it's a personal thing. The musicians came from all different cultures and religious beliefs — they came and worked together to produce one very large 30 piece community orchestra by bringing people together in a non-threatening way, that allows people to feel a place within this event. To be a part of a larger community, to be celebrating with a theme or ideal. To have no pressure or no questions asked about who you are or why you are here. It just is. •

What's so amazing is that last year, a number of co-ops got together and they decorated their back alley and one of them took a white dumpster and made it into a toaster ...

"The potato guy was too illuminated. When I looked over there, I thought, "oh my God, it looks like an alien spaceship ready to take off."

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79. Mink Company	Don't Give Up	Island 12"	70
80. Complex Capesides	Don't Give Up	Melkman	50
81. Bryan Adams	Don't Make A Difference	On The One	10
82. Vince Brind	Sinister La La	On The One	10
83. Love Tropical Fish	Slender Like A Snake	On The One	10
84. Venera	When Did Love Go/Never Too Early	Compass	84
85. The Gals	When Love Goes Into Love	Jive 12"	57
86. MC/Max	When Love Goes Into Love	Jive 12"	57
87. Phil Phil/My Peoples	Who Ain't Steppin' 'N' Love (Kippington)	GRP	—
88. John Edwards	Who Always Came Back Strong	Kent (UK)	58
89. Doc Pomus	Who Always Came Back Strong	SWB	88
90. Mary J. Blige	Natural Woman	Sony	8
91. The Winans	The Question Is	Others/Web	55
92. The Roots	So Fresh/So Deep	SWB	12
93. James Crutch	Robinson (Mark Johnson)	AFC	74
94. Billy Valentin	Who Got Something	Exposition (UK)	91
95. Goodie Mob	So Fresh/So Deep	SWB	12
96. Frank Camacho	Freakin' Good	Love's/Hight	95
97. Stanley Turrentine	The Crazyman	Music Masters	70
98. The Roots	So Fresh/So Deep	SWB	12
99. TLC	Misunderstood (Can't Get A Witness)	LaFace	—
100. Bala Han/Heidi/Chloe	Cry No More	Others/Web	55
101. New York	So Fresh/So Deep	SWB	12
102. Fogies	For Me (La Style By Me)	SWB	12
103. Jono Denon	Bonamere/For The Moments	World Pacific	—
	Three Dares		
104. Men of Vision	Show The Way To Go	Sony	87
105. Owen McCrea	Knockin' On Heaven's Door	SWB	12
106. Vernon Edwards	The Thing We Do Is Not/On For The Love	SWB	12

mecca normal

by elvira balakshin

P

olitical, confrontational, and unconventional, Mecca Normal have been putting out records since you were in grade school, punk. Their self-titled debut album was released in 1986 and in the words of contributor Jean Smith, "We knew not what we were entering into when we decided to be a duo within a hardcore forum in Vancouver in the mid-eighties." By that time the boundaries of what was deemed acceptable in punk and hardcore music had become a formula. Mecca Normal, consisting of Jean Smith, a vocalist who has a seemingly pitchless voice with intense lyrics, and David Lester, a guitarist whose rhythmic playing annihilated the three chord convention, was deemed as too extreme. Thus, Mecca Normal was excluded from the dubious punk rock hall of fame. Not that they'd mind anyway. Now, eleven years after their initial conception, they have released their 7th full length album, *The Eagle and the Poodle*, and have confirmed a third member. Music veteran Peter Jefferies has taken up drumming and the occasional keyboard work. Mecca Normal's productivity extends to involvement in the atypical "supergroup" Two Foot Flame (Smith and Jefferies along with the Dead C's Michael Morley), solo musical works (Jefferies), graphic design and artwork (Lester and Smith), to published works of fiction (Smith).

Mecca Normal's current musical style has a lot to do with its past. Smith comments, "In the late 70's and early 80's I had been listening to a lot of women in England in punk, like the Raincoats, the Slits, Crass, and X-Ray Spex. I mainly focused on vocalists and political concerns; it was really why I started to sing. All at once I was thinking about a lot of issues, like feminism and anarchism and social injustice. And all at once I felt like I wanted to express those ideas. I've been a painter and done graphic art, but I just felt this sort of political energy to become a singer."

"Dave was totally encouraging: 'Belt it out, here, throw this potted plant out the window on to the sidewalk,' which was really fun, and then [I'd] come back to the mic and sing. It was great, great technique."

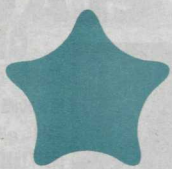
They still see themselves as a political band, and hey, they like it. Lester admits, "The nature of Jean's voice and our minimalist approach automatically casts us into that category; basically, anything that Jean does will be seen as political just because it's a woman being loud and obnoxious."

Jean sums it up: "When I bake a cake, it's an angry, political, feminist, anarchic cake ... with chocolate icing."

Mecca Normal's alienation from the most political of music genres — punk — was due in part to the dual pairing of voice and guitar, a move that was contradictory to the guitar-bass-drum norm. Lester says, "We approached [music] in kind of an aesthetically radical way, and I think that was too much for even the most political punk-type people. That is still unfortunately the case, if you tend to step out of the traditional rock format." Jefferies expounds, "Wasn't punk meant to be, throw out the bloody rules, anyone can do this who wants to, and you can do it any way you want. Then Mecca Normal comes along and says, 'Well, we'll just do this way,' and it's like, 'Oh, that's not by the rules, punk has rules.' Punk's a joke."

The first full-length LP that Mecca Normal put out was produced and recorded by themselves and was sent to, as Smith admits, "just whoever we could think of, which at that time was really a limited list of people. We were kind of operating in a void ... It was completely exploratory and it was great that subsequent to that it seemed that there was a whole network of people who were doing it, almost unknown to each other. It then built up so that the DIY ethic became 'alternative music' and of course, the next thing to evolve was the riot grrrl sentiment and the official riot grrrl label and then the media took it."

Ah yes, riot grrrl. While the media was looking under every rock for a reason for this oddity, they tended to not account for the influence of women performers prior to their own so-called discovery. Smith states, "It was always my intention within interviews, the music, and talking between songs at shows to say to women to get together with their friends and form a band. And talk about issues that are really important to them within the music, rather than just being a frontpiece to a boy-band or feeling that you can only be the girlfriend to a guy in the band ...



I've said this one hell of a lot: we took every opportunity and created opportunities to talk about these things within print media, radio interviews at shows, at any time possible. So it's not really like, oh gosh, what a surprise it is that we inspired some people. That was the intention."

Mecca Normal realizes that discussion-power and exploited this accordingly with their participation in the Black Wedge tours, which consisted of musical artists who performed to promote the ideas of anarchism. "It was a concentrated effort to get out information. We weren't playing it trying to be cool or something. It was just like, this is the philosophy of anarchism, this is the philosophy of feminism, why don't you guys get together and solve problems within your specific workplace," Smith asserts.

The band members have remained a part of all aspects of their music, a desire which is respected by their label, New York's Matador Records, and have adhered to the limitations of their schedules. When asked about her feelings on the punk rock concept of not selling out, Smith retorts, "I'd be selling out if I got a job. I like work, but I don't like jobs. My day job is working on Mecca Normal, and I wish I had more time to work on the music end of it, but it seems more involved in the organization and scheduling and strategy and planning."

The extra accommodation for creativity involved in independent production is a bonus for the band. Jefferies adds, "It's all really interactive as well. Each step in the process will have a throwback effect to the next step in the process. For example, David's writing has changed. He's now writing two or three guitar parts, none of which alone, really carry the whole tune. That's a shift from before, when the tune was written on one instrument and things were added."

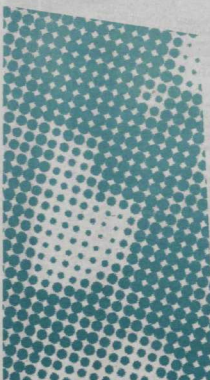
The addition of a new member and instrument has been harmonious to Mecca Normal's writing style, as explained by Smith. "Dave and I pretty much write the songs and I write the lyrics always. ... We're all adaptable and Peter is entirely flexible as a drummer, just totally wonderful [and aware] of what he's capable of in the recording process. [For instance] overdriving the drums, so it's not he's the drummer, here's the rhythm guitarist, you do your thing to this."

The lyrical imagery in a Mecca Normal song will vary from stark to elaborate and unlikely phrases will repeat back at you. Smith describes her literary plan of action as, "Just trying a lot of things. Writing diaries and learning to scream in to a notebook and edit those thoughts or sentiments down into a song ... I try to read a lot of women writers, just try to read a lot of stuff and try to figure out what I don't like and what I do like."

The title of their latest album was inspired mainly by a mental picture and stereotype. Smith says, "I just like this framed image of an eagle and a fluffy white poodle, with blood dripping off where the talons go in and the eagle soaring off into the horizon. ..."

"The other thing is that they're two sort of verbal cliché images of the eagle as strong and mighty and free which has to do with liberty and boldness, and the poodle as kind of a lapdog creature that's anthropomorphically simpering. It's got this character that we give it; they're very different symbols and I liked what happens when you clash these symbols."

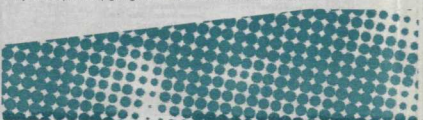
Smith's prolific literary work is not only showcased in the lyrics of Mecca Normal and Two Foot Flame, but also in her novel, *I Can Hear My Fine*. Smith remarks that, "It was a pretty interesting project because we'd sell it through the normal means of distribution of a book and we'd also take it around to shows. We tried to cross over certain barriers and at shows it was interesting to see people holding up not only CDs but also reading this book. It just made it a little bit different and reminds you that people aren't just music fans. They're also probably going to be interested in literature as well."



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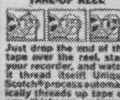
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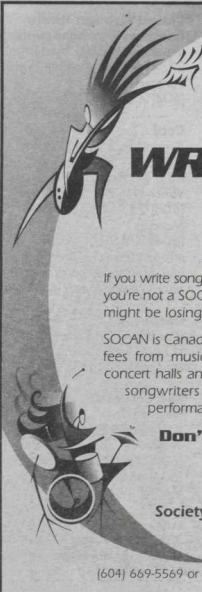
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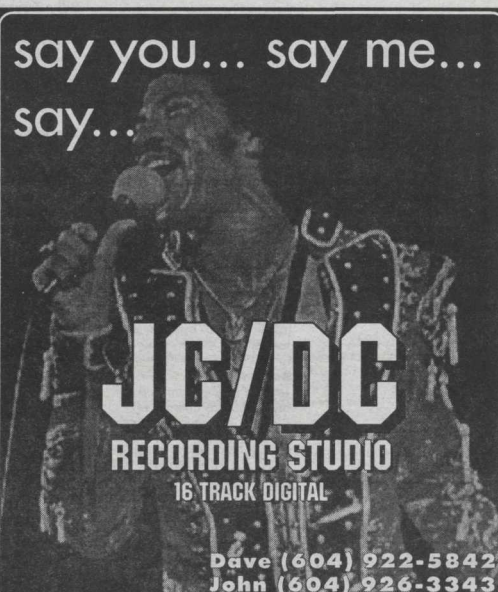
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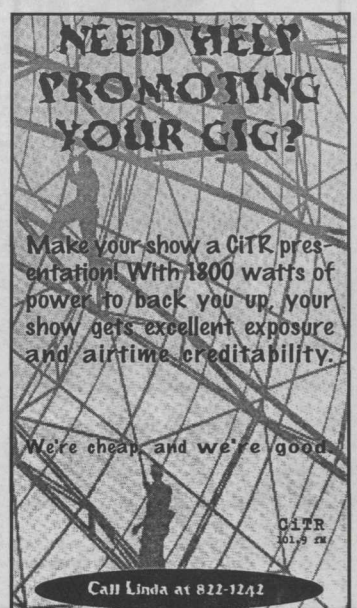
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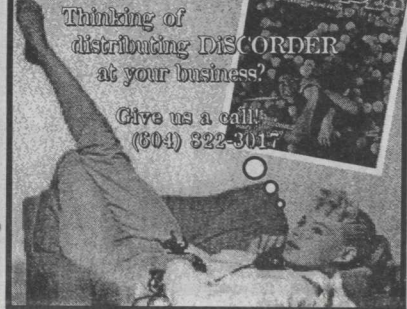


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There is no convenient package to fit Mecca Normal in, so the members try to find performing opportunities which lie outside of traditional club gigs. "I think we're flexible. We'll be going to this writer's festival so we'll be this literary band; it's all the same show, but [in this case we'll be] the writer and the backup band. We applied to the Folk Festival one year, under the opinion that we are folk from this region. Dave plays guitar and I sing, is that weird? You know, I don't know why this is so weird, guitar and voice. We like to be flexible in where we play but I guess the thing that we probably want to be leased as is entertainers," says Smith.

When the members of the band are asked about their growth throughout the years, newcomer Jefferies says, "I think there're one or two clear demarcation lines of Mecca Normal. The first three records, the self-titled one, *Calico Kills the Cat*, and *Water Cuts My Hands*, were much clear political statements — there was a very specific message that was sent out and not a lot of room to interpret, because it was very specific in lyrical content. When they got to *Dovetail*, I think there was a real shift in that it opened up and was much more personal; rather than looking out at the world it was maybe looking at one's own life."

Jean adds, "I started to trust people more to interpret. I think when you're young, you don't trust that they're going to understand. Everyone else is so stupid and I'm so smart that they're not going to understand. I'm going to have to explain how the world works to everybody. Then you tone it down a bit and realize that the audience is part of the equation. Their part in it is that they interpret and they're going to whether you like it or not. Perhaps what that person needs that day, if they've gone through something, [is to] apply the lyrics in a song to be helpful, useful, stimulating, whatever."



Mecca Normal has undoubtedly been underrecognized in its hometown, at live shows and in the local music press. Perhaps because something so unorthodox and exceptionally original frightens and intimidates its peers? Smith's method of response to negative reaction is that, "On a basic level, you don't see why a person can't enjoy it and that's purely emotional; not everyone will want to listen to Mecca Normal all of the time and sometimes it can create more energy to be around. To know that there are still people out there who are still affected by it. Maybe it's a good thing it still is rocking things a bit, so it's more of a process."

The members of Mecca Normal admit they don't usually enjoy playing in Vancouver. Smith laughs, "We're usually going up the stairs at the end of the night going 'Let's never play Vancouver again ...' 'Trudge ... trudge ...' Mecca Normal is not for everybody and some people actually like it and other people feel they've been hit over their head. That sort of our purpose and we've gotten a lot of support from people, which has been really empowering. Our views may be confrontational or a bit quirky and it's maybe a good thing that other people view that as a forum to say, 'Well, I don't agree with you.' That's part of the social process. Not everybody has to become compressed into one thin band of mainstream, hopefully."

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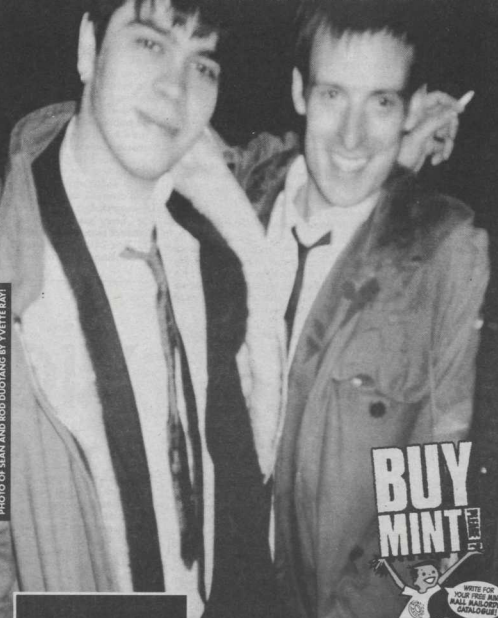


PHOTO OF SEAN AND ROD DUOTANG BY TYETTE BART



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2% Cherry

Who are you? (names, ages, instruments played)

J.T.: age 23, drummer

Miss E.: age 24, rhythm guitar, vocals

Chuck Luv: age 28, rhythm guitar

Rob Dolphin: age 25, bass guitar

Do you feel depressed that Toe Liquor broke up?

C.I. miss-drumming Scott's leg during his guitar solo!

C.I. miss the band but it was still together, we wouldn't have the "Luv."

What we acquired Chuck at their estate sale. He was a great deal!

What happened to Feed Your Babyhead?

C. Feed Your whiff!

J.: It was time to move on. We all had different directions we wanted to go and the music suffered because of that.

M: We grew apart musically and some of us personally.

R: One bad apple spoiled the whole barrel.

Is the recessed tempo of your music consciously intended?

C.I. it recessed already

M: We use breaks, stops, tempo changes etc. as part of the song-writing equation. J.T. is a very melodic drummer in many ways. He uses a lot of accents and subtleties to enhance the songs. I find his drum parts interesting and catchy and for this reason, yes, what we do with timing and tempo is quite intentional. We want our songs to be interesting to people so they will want to listen to them.

Why did you move to Vancouver?

R: I didn't have much to say in the matter. My mother transported me here within the confines of her womb.

J.: I've lived here all my life.

C.I. was born and raised here.

M: I moved here with the specific intention of pursuing music.

Montreal is a great city but Vancouver held the promise of more opportunity.

Is there anything bad about V-Town?

R: I've done some traveling and have yet to find another city that I would rather live in. Sure there are bad things about Vancouver but we really do have it easy here compared to many other cities of the world.

M: I have come across a lot of insecurity within certain circles of the music community. A few years ago there seemed to be an unhealthy competition that involved bands cheating others out of money, petty feuds over line-up positions in triple-bill gigs and other general backstabbing within the scene. I was actually glad to drop out of it when I did. We took a year and a half off to record and put a new band together and now there is a whole new scene. It seems that the said backstabbers have dropped off and made way for new bands with really cool people and now almost every band we meet up with has a great attitude towards each other and the scene.

Has anyone ever been mean to 2% Cherry?

C: One guy who "spaced" some insults our way but he sucks anyway.

J.: We are quickly learning the pros and cons of the music industry and the personalities that go along with it.

R: Sicks and stinks

How does the Mark "the Kleinz" Kleiner of local Danger

Danger cover band Cherry Pie fit into the 2% Cherry

band?

J.: I've worked with Kleinz for almost 2 years and love Sister Lovers' music. Kleinz has opened my mind to the spirit of music, people, and cheese. Nobody does cheese better than Kleinz. He has influenced me to take a less stressful approach to what we are doing musically and just lighten-up and enjoy.

C: Kleinz rocks my world and has inspired me in so many ways over the years. My first band will be named Mark Kleiner.

M: Mark is a living legend. He did some awesome keyboard work on our album and has always been helpful and supportive.

on the 2% Cherry game plan. We like to have fun and we want our fans to have fun.

M: Rob has pretty much summed it up. Life is a series of ups and downs and hopefully we learn from them. I think of myself as bitter but with an element of hope and I think my writing reflects that.

What is the link between your music and the graphic sexual collages that accompanies it?

C: I graduated from sex collage and now I'm learning to be graphic.

R: Well we don't really have sexual collages accompanying our music as far as I can see but if that's what you interpret from it, to each his/her own, I suppose. Are you sure you weren't just viewing a porno while listening to our CD?

M: If you're referring to the photos on the CD cover, they are hardly sexually graphic, but thanks for saying it anyway. It makes me feel kinda sexy!

Why did J.T. and Miss E. decide to expand the duo to a quartet?

J.: It was inevitable. I found that in order to grow musically, we needed like-minded musicians to expand on our vision. As a duo, I think that our writing would have become stagnant rather quickly and now with Rob and Chuck it seems that we have endless ideas and we are covering some new territory with our material.

M: To be honest, I didn't really want a band. I was a bit disillusioned and embittered by a lot of the shit that had occurred in our last band. I knew that J.T. and I had a great working relationship and the skills necessary to record and shop our music. Rob was our first recruit.

Chuck heard the CD and liked it so much that he decided he wanted to play guitar for us. Hooking up with Rob and Chuck became the best decision and the songs we have written for our next album are more diverse and decisive than our older ones.

Discography:

2% Cherry has an independent, debut release available at stores.

Contact name and address:

P.O. Box 2509, Vancouver, B.C., V6B 3W7

For bookings contact: Amor Productions at (604) 687-6522.

over better opening for Solem 66 or A Merry Cow or The Hip Type or even the Cowboy Junkies. Things haven't really changed that much, we're still trying to play for people who like female vocalists and like hearing the words. What I really want to do is more all-goes shows!

Latest some Vancouver bands seem to have trouble with their names being already shared by combos in other cities like Velour, Meow, Veranica, Pluto, Horsey, Coal. Tell us about the OTHER band Violet.

I don't know much about them... I discovered them via the internet (they're in San Francisco) and I sent them an e-mail. They were really nice about us having the same name, even though they've formerly registered it in California. Anyway, I haven't heard them yet (I'm curious!), but they have a full band, drummer and everything, and the singer, Juliette, puts out a fanzine called ViVid.

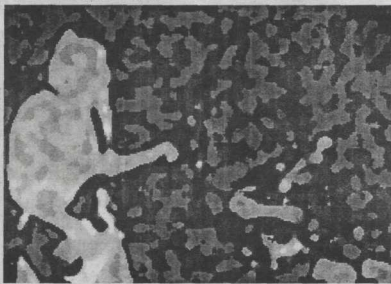
How can Violet justify writing anti-marriage songs when the band itself is getting married?

Sounds funny, eh? We've got two songs that can be construed as anti-marriage. One, "I Never Will Marry," is an Irish folk song and I think it's meant as a kind of parenthetical, resisting-an-arranged-marriage kind of thing (which appeals to me). The other, "I Never Wanted," I did write myself, and it has lots of different levels. One is that it's opposed to the idea of marriage (or a wedding) as some kind of a trophy or a prize - that "How did this happen to me? This isn't what I'd planned for," but of course there are plenty of other possible readings. I have to admit that everything I write is absolutely truthful in some way or another, but not always in the way people might think. I hope I'm a bit more complex than that!

Why don't you drive a Vespa? Aren't they cooler than old Honda 350's?

Actually, Dave rides a Triumph, and I ride the old 350 (although I also have a BSA since I've only ridden once). Vespas (etc.) are better for wearing stylish clothes, but if you want to go really fast and lean hard into turns you have to have a motorbike. Motorbikes have bigger wheels and that means more stability. You can't argue with physics!

violet



Who are you? (names, ages, instruments played)

Janis McKenzie - singing, guitar, lyrics

Dave Bodanic - guitar

Perhaps a brief band history is in order. What happened to Tiger Beat, The Touch & Gos and Dirt?

Dirt broke up, but Dave's playing in another guy band, called Bug. Tiger Beat is still together in spirit, and the Touch & Gos are still together in real life. (As long as we keep getting shows, we'll play them!) Between Dave and me, we're probably been in fifteen bands, and we're in three together right now (Violet, the T & Gs and The Van Pelt Trio, a torch song combo with Dave's brother Gord). I also sang with the Jazzman Devils a couple of times, which was a real honor, and Daytona lets me sing backup on "Like Heaven" sometimes - my chance to get on stage in front of a big audience!

What was the name of the band you were in that broke up on stage?

That's a bit of an exaggeration, the Psychobunnies didn't quite break up on stage, but we did have a pretty big fight in front of an audience at the Town Pump. I don't want to get into all the horrible details, but basically I was up there thinking, "I can't play this guitar! I can't sing! Oh no, no, no, I'm afraid I ain't handling it very well, but I'm happy to say I've calmed down a lot since then, and we're all on speaking terms now. By the way, I hear there's some band in the States using that name now..."

Ask yourself one question and answer it.

Q: Why don't you have a drummer/boss player? [everyone asks us this!]

A: Violet and Tiger Beat before that, it supposed to be quiet and simple, a bit of a change from the Touch & Gos and other bands I've been in. It's more thrilling/fisky/scary to be up there with everyone being able to hear your words and crappy guitar playing, without Dave being able to save me from my mistakes. Besides, there's less gear to carry, less beer to buy, and we can practice in the living room. Of course, it's fun to be in a louder band too, which is part of the reason I love the Touch & Gos.

Discography

Pretty poetic right now: a 4-track demo tape (on CITR) and a 7-song demo (recorded at Adam Sloan's Noiz Studios last February).

Both are unreleased (so far!) but if anyone's interested in helping us put out a single or something...

Contact name and address

Janis and Dave: 3541 East Pender St., Vancouver, BC V5K 2E2.

e-mail: janismck@unixg.ubc.ca

Interview - Hell

Do you believe in lyrical content having social commentary or do you see yourselves as nihilists?

R: Miss E. writes all of the lyrics to our songs and most of the songs written in the first person are actually taken from someone else's point of view. Some are from friends and acquaintances and some are taken straight from people and events on the six o'clock news and newspaper headlines. So I guess social commentary plays a significant role in most of our lyrics, even if it is somewhat veiled. As for nihilism goes, we try to keep personal politics exactly that - personal. I have great respect for certain artists who attempt to educate the masses through their music, but consciousness-raising is not

Are you the only Rock 'n' Roll Librarian in Vancouver?

There are probably a couple of dozen musicians who've been played on CITR and work at the Vancouver Public Library (I won't name names) but I'm the only one I know who's actually done the Master's degree and become a full-fledged librarian. In fact, right now I'm the children's librarian at a branch and get to do story times and everything! [There are a couple of other musician librarians in Vancouver, but they're into a different kind of music.]

How would have Violet gone over in the good old days at the Savoy, say, opening for Plasticland?

I wish we could have played at the Savoy, but we'd have gone

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Before I begin this, my first stab at the seven-inch column, I'd like to admit that my feelings concerning the sacred 45 are somewhat mixed. This probably has to do with my dual personality. On one hand, the rock and roll me, the hip vintage housestress me, loves the fact that obscure and/or struggling artists have been able to use this cheap and nifty format to spread their gospel in an age when so much of the music industry is owned by so few people. There are few things I admire more than good old D.I.Y. industry and dedication, and the ability to put out a 7" yourself shows a high level of both. On the other hand, the cynical, futurist me is sick of listening to crap. As diverse as my musical tastes (which range from anarcho-punk to ambient dub) may be, there are some days when, wading through stacks of new 7" records, I

wonder if the release of one hundred platters of aural waste is worth the fluke appearance of five or six brilliant ones.

After some deliberation and after re-listening to my favourite singles — two or three of which have changed my life — I have decided that yes, it is worth it. This is good. Now my vintage housestress self can go back to her dancing and my cynical self can continue reading Hesse. Hopefully they won't bother each other. And now, let me use the "quality over quantity" argument to justify my pitifully few reviews!

SUKPATCH uses hip-hop beats and samples to lay the groundwork for a four-songer that is danceable, fun, and eclectic. I really liked the use of toy keyboards and freaky synth noises. The last song, "Lucky Neighbor Floorshow," reminds me a bit of that 1991 Birmingham scene ... you know, the

Soup Dragons and all that. (Slabco Records PO Box 85510 Seattle WA 98145-1510)

KITTYCRAFT is apparently just one girl, Pamela Valfer, but there is so little information on the packaging of the single that it's hard to tell if that really is the case, then Pamela must have made this four-song 7" using a four track, a drum machine, guitar, toy keyboards (Casio is taking over the lo-fi



world, it seems), and assorted percussive instruments. "It's Stupid" is very cute and **Wandering Lucy**-esque with those quirky, distorted drum beats in the background. "3 Above Average" is generic guitar pop. "No Response" is cute but mildly painful: her voice is really high and the sound of a spoon hitting a milk bottle for whatever it is isn't much of a foil. "High As A Kite" is my personal favourite, as Pam uses bells. I love bells. (Soda Girl Records, Address Unknown.)

STRAWBERRY are from somewhere back east. They make low-key music that reminds me of Tattletale. I found this 7" intolerably boring, probably because I've heard the same thing (dronery guitar and vocals) done so many times before. Blah. (Janken Pon, through Cargo.)

The new **SATISFACT** release, *Volume Whatever of the International Pop Underground*, gives cause for rejoicing! The Satisfacts boys have cooked up two very slammmy "Nu Wave anthems: "Life Abroad," a lively pop song peppered with synths and crashing metal noises, and "Cup to the Wall," a slightly more morose masterpiece with **Lois Maffeo**

humming in the background. Very, very cool. (K Records, Box 7154 Olympia, WA 98507)

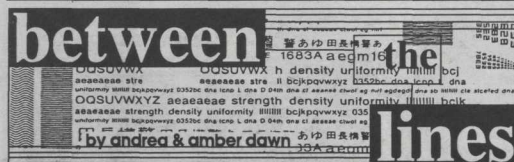
CRAWLING WITH TARTS seem to be a husband and wife noise outfit. Their "Motorini Electric" double 7" consists of mostly staid, gongs, and other weird things that only other noise artists would be able to identify. I have to say here that as much as I like noise, the 2X7" format is not very conducive to it. A cassette release would have probably been more sensible (but since when has experimental music been about sense?). (Gyttyo, PO Box 148 Venice CA 90294)

DUOTANG are mad. They are not, however, of the smarmy fake-school whose alumni clutter the Top 40 airwaves under the guise of "BritPop." They are examples of the ultra-eclectic Winnipeg mod and have, under Mint Records' wing, brought forth a very well-produced, melodic hi-fi pop rock recording. All three songs are honest and angry and "Forever" has a bit of a **Kicking Giant** feel to it. Amazing how two people can make such an appealing racket if they set their minds to it. (Mint Records, 6699-810 West Broadway, Van, B.C. V5Z 4C9)



MELT's two wacky songs on *Boogie Wonderland* (an English label) please me because they have great instrumentation and intriguing lyrics. Both "Elastic Gargle" and "Let's Get It All Wrong" are played well, with funky bass and unidentifiable extra percussion. See sleeve, too. (Boogie Wonderland Records, 73 Marsala Road, London SE13 7AA.)

And finally, local marvels **MECCA NORMAL** bring us their five hundred millionth 7" release, "Paris in April." The three songs are all very subdued and folksy, and Jean Smith's lyrics are, as usual, poetic. I don't know about you, but I miss *Mecca Normal's* punkier side. Stranger: now that they have a drummer, they've gotten quieter. (K, see above.)



The column this issue will focus on boy written zines. I must admit, boys' works are underrepresented in our column, but the way I see it, women are underrepresented in the entire rest of the world. Just to clear the air, the mandate for our column is to review personal and/or political zines. So boys, send us those before you send your complaints.

BUSTER (8x16, 17 pages)

I seldom stumble upon an independent comic book — especially a first issue — in which all the illustrations are amazing. You won't find any slicker, more cut-and-paste jobs here — just four talented artists making their debut. The stories seem to be of the single story variety. I don't think Buster will result in any series comics; nevertheless, all six comics are zany and fairly well written. My personal favourite is a comic called *The Continuing Adventures of William Shatner*. Picked up mine at Scratch Records, but you

can write to 3200 W. 41st Van, BC, V6N 3E1.

LIE FOR A LIE #2 (8.5x5.5, 50 pages)

I've heard this zine praised as the best boy zine of the year. Jason Pruitt is back and as emo as ever. He writes in his intro: "... Sometimes my work is personal or political. Sometimes it means fucking up people's ideas about art and words. But one thing for sure it is meant to include you ...". This is an accurate description of Lie for a Lie #2. One thing is for sure: Jason's writing and illustrations did draw me in and capture my heart for a while.

He turns the zine around with a piece named "Girl Watching a Predator," describing his own experiences unlearning and fighting sexism and being supportive to women survivors of sexual assault. Plus he has printed a letter to *Heartattack* magazine challenging their sexist and ignorant attitudes in issue #9.

Jason also writes about classism and privilege, all with a

"working class and proud" tone. To top it off, he gives warnings and lots about smoking and caffeine, two of Jason's biggest vices. Unfortunately, I have a disclaimer: there is some serious cultural appropriation in this zine. Beware. Write Box 40674 PDX 97240-0674. Stamps and trade okay.

THE URBAN, NORTHERN SOCIETY OF MUSICIANS AND ARTISTS (3.5x4.5, 16 pages)

This little zine is put out by the Urban Coffeehouse in Prince George, proving that great things do happen in small places. One of the Urban's purposes is to announce upcoming performances and political events and, of course, what's happening at the coffeehouse. Mainly this is a compilation zine filled with poetry, stories, information, essays, and submissions from local artists. The editor, Dale Acoble, is very encouraging and the Urban appears to be a supportive, accepting place for artists to submit their

work. Write 2880 15th Avenue, Prince George, BC, V2M 1T1.

BUNYON #7 (8X10, 30 pages)

I'm sorry I didn't give this zine a chance sooner. I didn't see the point of the penis comic, but, as a girl, perhaps I never will. It is a very non-offensive comic, mostly about the main character feeling awkward and abnormal because of his penis size. And there're five other short comic strips which don't have a penis theme. The interviews featured are with Franklin Bruno from *Nothing Painted Blue*, Harvey Sid Fisher, and an amazing interview with Jozzy Bains who talks about Western influence on traditional Punjabi music. Send \$3 to 3174 Cassin St., Van, BC, V6N 2H4 or look for it at Scratch Records on Cordova St.

HEADGEAR #2 (half size, 32 pages)

Headgear is jam packed with opinion pieces on welfare, St., and, sexual biology. The author tells stories of the politicians in his family and his unfortunate mishaps with his genitalia, among others.

I personally found the back page to be the most informative, in his exploration of victimization and abuse. Who says good zines don't come out of Vancouver? Send \$1 to Kreme, 32 pages

Box 19617, Centre Point Postal Outlet, Van, BC, V5T 4E7.

APPLIED BEAST TACTICS (quarter size, 16 pages)

ABT is a collection of unedited free-form writing. When I first read this zine I was turned off by the sci-fi writing style and layout. I often get lost in language and imagery that is sci-fi inspired, but fortunately for me, I had the opportunity to meet with the authors during my stay in Portland and I slowly began to understand their zine. Send \$1 and Star Wars paraphernalia to Josh at Box 40701, Portland, OR, 97240-0701.



DRAWN AND QUARTERED #2 (quarter size, 20 pages)

This is a beautiful, short collection of words and images. Drawings and photographs are accompanied with a sentence capturing the feelings of the author. I really enjoyed this smolke zine. Send some postage to Doris at Box 22172, Regina, SK, S4S 7H4.

KREME KOOLERS #2 (half size, 32 pages)

The main focus of this one is a response to an interview in *Wrecking Ball* #3. Keyon exposes the blatant racism that exists in supposed allies of racial minorities within the zine scene. This is definitely a first step in combating oppression in a scene that claims to be a safe place for people of colour. Keyon also talks about his mixed race background as a Persian/white male and the shame and confusion that result from assimilation. The zine ends with an academic essay on sexual definition as by-product of men's search for masculinity. A great essay covering a lot of ground. Send \$1 to Kay at 110 Legion Way SE #403, Olympia, WA, 98501.

MEN AGAINST SEXISM (half size, 72 pages)

I want all you boys out there to order this zine because it's probably one of the most important zines we've ever reviewed. It contains a wide range of views and essays challenging society's definition of rape, their lack of acceptance of rape within mass media, and so-called male bonding. This zine also dissects the concept of the male gender role and male sexuality through objectification and power structures. Also included is the "Am I a Rapist?" essay that for many people will be able to identify with. Send \$1 to Basil at 120 Stone Ave NE #1510, Olympia, WA, 98501.

the
decade
of

indigenous
peoples

under the volcano

Sunday, August 11, Cates Park, North Vancouver

GRRRLAPALOOZA

The whole festival had a fresh feel to it. Young people were in evidence as spectators and, more importantly, as organizers. It was a festival in which social change was encouraged but not forced, which I think is a positive thing.

The workshops which were held to the side of the main stage added a neat component. I attended ones on media sabotage (a hands-on affair which taught us easy ways to destroy, change, or use the media to broadcast a message), women and independent music, and one called Mind Body Love (which focused on the rave scene and harm reduction strategies).

There was even a rave, which intended to run for 24 hours, beginning at 11am. I'm not sure if they succeeded or not, but I witnessed a sizable group dancing in happy bliss from noon onwards.

For me, the only disappointing part of the festival was the limited presence of literature and art. One of the few pieces of art on display was a series of plaster casts of body parts. The casts were covered with food box labels portraying historic pictures that feed off the perceived exoticness of people of colour. This exhibit was well done in that it didn't cross the line between reinterpreting mainstream culture's views of people of colour and what can be seen as victim art.

Interspersed with the Grrrlapalooza acts was a variety of First Nations' dance, art, and music. Before I had to leave to catch my bus, I was able to see some great performances: Denise Lonewalker performed a interpretive dance with her band Poetic Justice. The dance was in support of Anna Mae Aquash, an American Native Indian who was shot to death, whose case remains uninvestigated. Her costume was beautiful and her dance even more so. Slightly disappointing was Clyde Roulette, whose blues style was straight ahead blues rock that sounded akin to Stevie Ray Vaughn. Unfortunately, Roulette's drummer prevented the band from taking the boogie beat to the next level. A much better example of the blues came at the start of the day with Cicada, who found a groove early and were swinging to it wildly. Fara's voice is absolutely beautiful. She was accompanied by very Z-95ish dance music. Mary Longman's musical style reminded me of Buffy St. Marie, but that's not to say she isn't original in both her voice and songwriting.

All in all, it was a day that encouraged participation, even from people who appeared to have arrived at the park for the sole reason of having a picnic. I hope that it will continue to provide an outlet for hopeful youth who want to make social change. •

Paul
Kundarewich

photos by
Barb Yamazaki

GRRRLAPALOOZA by barb and miko

Like so many community-run outdoor festivals, the attitude at this year's Under the Volcano festival was refreshing and welcoming: it didn't seem to matter how old you were, what clothes you wore, or how sloppily you ate (and a lot, we did Yummy). It was nice to be able to enjoy a nice picnic in the park without being bombarded by corporate logos. The grrrl Mistress of Ceremonies was Christine Taylor, who made the most of her position to poke fun at the hippie contingent, flirt with the girls, moon the crowd, and change her attire at any chance.



The highlight for us was Jody "Coyote" Bleyer's solo performance (she didn't mention if her band Team Dresch had, in fact, broken up or not), which was just as rockin' as a Team effort. With only electric guitar and her amazing voice, she charmed the crowd and proved why, indeed, she makes the kids swoon. Her very short set consisted of ("fake rock songs," as she called them) a solo version of "Uncle Phiranc," the lead-off track from TD's new full-length, a "fake jazz" tune, a cover, and, sadly, a mere two more. She was modest but also extremely comfortable as both a performer and as a techie for herself ("I like the feedback," she snarled at the soundman, who ran over to change her amp's settings in the middle of a song).

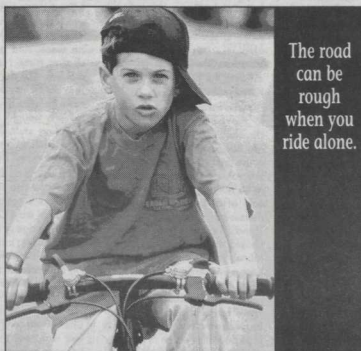
Ms. Coyote's second duty at the festival was as facilitator of the only strictly "grrrl" oriented workshop, women and independent music, a role handed to her because she runs and owns Candy-Ass Records in Portland. After listening to her, we felt like we could do anything in the music biz, whether it be playing, recording, producing, or releasing — she was inspiring and positive, while being realistic and direct; she had us all clinging to every word she said. It made for a very informal but informative hour — double yummy.



The only rappers at the fest were 151 and her posse, with a funky set full of energy and positive messages. Look for a 151 12" single on Jody's label soon.



The Third Sex are a band you've probably seen before (they're the spiffy, sporty gals on the album cover of Team Dresch's Personal Best) but not heard, unless you're on top of the newer Kill Rock Star 7" releases. We were impressed by their brand of fast, melodic punk with a formula very similar to their townmates excuse seventeen (poppy sounds combined with sweet alternating with sour vocals). The chatty-but-not-annoying front gals were perfectly capable of switchin' instruments and the drummer gal (is her name Killer? 'Cause we wouldn't be surprised ...) was perfectly amazing.



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Hometown
zine queen Trish Kelly
dedicated her two spoken word
pieces and two capella songs, all deeply
personal and political, to all the lesbians in the
crowd. In reference to the festival's Decade of
Indigenous Peoples theme, a couple pieces
explored her First Nations' ancestry. Raw and emo-
tional, Trish gets better every time we see her.



Despite the fact that the fest was supposed to be over by the time they ended up on stage, San Francisco quintet Tribe 8 were convinced to play a couple encores. Tribe 8 were entertaining as hell; proud 'n' rawkin' and sporting dildos and gloves, their classic rock moves and metal rock riffs kept us awake after a long, exhausting day. It was a super positive way to end the night.

Every artist was enjoyable: of note, Veda Hille's particularly rockin' set, accompanied by folk/garage rocker Ford Pier on guitar; Puncture, featuring one of the fest's organizers, Super Cool Chick Meegan Maultsbaud, on vocals, don't a Rage Against the Machine kinda metal/punk thing; and Fara, whose voice, although beautiful, was a too mainstream for our liking.

Fortunately, the day had something to offer for everyone. Unfortunately, it was impossible to see it all. We took a quick trip to the rave woods to see a girl dj spinning beats; it was a rave for all ages, cultures, and backgrounds. If only the sun hadn't been so shy on Grrl Sunday; save that, it would have been close to perfect. •

Blues: "Like a dumb kid, I imprint on your dress/You're the cherry on top of this mess/How many times have you heard me confess/And how many times have you had to guess?" Un... the time to breathe is through... [ahem] time to wallow in the, um, in the... sure... come on baby light my fire... come on baby light my fire... Kee-riast.

These little gems were penned by one Collachon, who is also on vocals, belting out this ditty with "Britchfired fivde-sidde lefahry. 'Oh, I'd express emotion for you, baby, if it wasn't for this awful enen'..."

So if you are one of those folks blessed by the ability to tune out the vocals in a song and just enjoy the music, well, hell, this may be the album for you. On the other hand, if you can't do this, and are of the opinion that words are capable of expressing more than Molson Canadian advertising copy or Baywatch dialogue, well, then give it a miss. Trust me. Web site: <http://www.student.utsi.edu/~tjaven/moonback.html>

Adam Monahan

OFF AND GONE

Everest

(Harthouse/Epic Q)

I get sad everytime I hear this album. Not because it's particularly poignant or melancholy, but because the artists in question are Vancouver residents who've off and gone to Los Angeles. Phil Weinstein and Dan Handbarrow (now with vocalist Cristina) have long been at the forefront of not just the Vancouver, but the international, electronic scene, as exemplified by projects such as *Download*, *Outersantum*, and *Footprint*.

Best First: the first Canadian and North American album to be released on *Sven Vath's* prestigious Harthouse label, Phil and Dan craft their most elegantly accessible recording to date. Skillfully balancing ambience with concision, the duo's work sounds completely alive, yet retains an organic, human feel, despite the absence of any obvious melodies or conventional song structure. The brilliant opener, "Gods Have Gone" has a unique, understated, and understated baseline and heavily syncopated, non-repetitive drum machine beats. "Sprinkle" is hazy, beatless psychedelia. Cristina's vocals add just the right human touch, though heavily manipulated, though songs like the groovy "Stash." No matter what they do, Phil and Dan avoid cliché; I just hope they can keep up the excellent work after reaching the peaks of Everest.

Jorian Francis

PLUTO

Pluto

(Virgini)

I suppose I should be nice to these guys, because I'm just the punk-ass rookie 'rudo here and the drummer for Pluto used to be music director here. Well, OK, then... the drumming is good. Actually, there are a couple of

well-written songs here. Most of the production is really clean and there's no question that the whole outfit is really tight and smooth.

Drawbacks, however, lie in the fact that the strange accent the singer uses sounds very contrived, and most of the songs lack any real dynamic depth. A couple of the boss licks are shamelessly stolen from Paul McCartney, of all people. The distorted guitars and open hi-hat drums are well suited to Top 40 radio; unfortunately, none of the hooks are sharp enough to pierce your ears and get stuck there. The lead guitarist seems to think that if he just fiddles around in the same key as his bandmates, he'll somehow develop a melody. He's wrong.

My guess is that these guys thrive on live performances and haven't quite developed the musical sensibilities or lyrical skills required to make a great pop-album. All the same, they sound energetic and it's great to see a local outfit make the cross-over to a major label without transforming into Rush. *frank?*

SAKKVILLE

Low Ebb EP

(Magwell Records)

Sackville is a town in New Brunswick, home to Mount Allison University. Sackville is also a band from Montreal. I have two friends who have lived in Sackville. Neither of them are familiar with Sackville. One of the friends like the *Palace Brothers* (and all other names/offshoots/etc). He should listen to this Low Ebb EP. It has a really folksy feel—the kind of sound you could drive to white noise on a highway.

Made up of guitars, violins, bass, drums, and occasional mandolin, Sackville has all of the ingredients for a good 'fashioned, down-south, footstompin' houn down, but all the songs are mellow (like that old commercial for East More where the record skips).

My problem (and this is something I'm seeking help for) is that I find the song "Showcase Showdown" painfully familiar to the music from the movie *Phenomenon*—and I don't think I've heard it at all—so it's a bad association. For a wee EP put out by some decent folk, though, it's quite alright with me.

Jeremy Gruman

STEPHEN SCOTT & THE BOWED PIANO ENSEMBLE

Vikings of the Sunrise

(New Albion)

When is a piano not a piano? The answer comes when composer Stephen Scott and nine colleagues get their hands on one. Harps, accordions, strings, guitars, mandolins, didgeridoo, sitars, marimbos, snare drums, and—yes—occasionally even a piano pop fluidly out of a helpless Baldwin for the entire 55 minutes of Scott's *Vikings of the Sunrise*.

At some points the ten sets of hands and their "piano bows,"

made out of things like old popcote sticks and nail files, produce sounds I've only heard from banks of electronic keyboards. It's very similar to the textures that people like *Lyle Mays* or *Mark Isham* conjure up. The ensemble does all of this without touching the keys; instead, they manipulate the strings inside the piano in countless ways. This technique, known as *prepara piano*, has a healthy tradition.

Probably the best technique used here is the *John Cage*, who often produced atonal music, which challenged the listener with new sounds or in some cases, no sounds. Compartmentally, Stephen Scott seems to be travelling in somewhat more familiar territory—he's not afraid to compose music that's very melodic, layered and trance-like. Perhaps a better comparison would be to someone like *Steve Reich* or *Ingram Marshall*, the record's producer. Even though most of the music here is in the key of D major, the second half of the album becomes somewhat darker, at times dirge-like. By the end, however, the music rises from all directions in a huge, triumphant swell.

Michael Chouinard

SCRATCHING POST

Flamehthrower

(Squirtgun Records)

Most hype has been surrounding this band and when I saw them perform last month, I could understand why. One of the band members like the *Palace Brothers* (and all other names/offshoots/etc). He should listen to this "Flyweight" or "Master of Action" and you can hear what I mean. The band has a keen appreciation for heavy metal. The music is heavy, played—hey!—and at the same time their songs and singer Nicole Hughes' voice show an even greater appreciation for pop-based songwriting. Perhaps the only downside to the CD is that you can't fully appreciate the band as a live unit, which includes (as the title alludes to) actually fire-breathing.

Ah, for the day of the truly interactive CD-ROM! However, for now, and until they play a live show, I'd recommend you should keep it pretty warm by your stereo system.

Brian Wieser

PATTI SMITH

Gone Again

(Arista)

It's difficult to imagine what Patti Smith has had to endure recently. With the deaths of her husband, brother and close friend (photographer Robert Mapplethorpe), Smith buffers herself in a serene world of weariness, rather than wallowing in self pity.

Her first album in eight years is a mesmerizing document of sad beauty that shows the punk poet at the height of her lyrical skills. Flooding in a cold ocean of word play, the first half of the album is an antidote of self evaluation. Ironically, Smith's loss is our gain; her

solenn voice spills out haunting epitaphs of loss and searching.

Smith opts for sparse arrangements in most of the tracks, which are seen together with acoustic guitar and piano with garnishes of calls (*Jane Seaport*) and organ (*John Cole*). Many of her old New York alumni, including *Tom Verlaine*, *Lenny Kaye* and *Jay Dee Daugherty*, provide a complimentary backdrop.

Smith's present world revolves around loss and grief, which in many respects is a purification of her soul. On "Forever Real," accompanied only by acoustic guitar, Smith laments on the death of husband Fred "Sonic" Smith. Throughout *Gone Again* Smith reminds us the position of a bad hand of cards that life has recently dealt her, yet with brilliant clarity she persists.

Peter Holmann

KINNIE STARR

Redeemer

(Bang On)

This is a project which has been in the works for some four years now and many skeptics thought it would never happen. However, we forgot that we are talking about four guys who have been dedicated to the cause for so long, with dedication that can also be seen in a few of them in their work in SNFU.

A long time ago, I saw the *Wheat Chiefs* play their first Vancouver show. It was odd—the songs seemed to have this awkwardness about them—and I wasn't overly impressed. So here we are, years later with this *CD Redeemer*. Wow! (So it's been a LONG time since I saw them live.)

The songs sound great throughout. I can't help but compare their sound to that of *Big Drill* or the *Doughboys* to a 1991. This isn't a bad thing. Whereas the sound of *Redeemer* isn't anything new, the *Wheat Chiefs* do happen to pull it off quite well. Songs like the opening track "Refuse," really move, as do "Theme Song" and "Crowl," the latter of which is filled with backing vocals and harmonies, making for perfect sing-alongs when you're by yourself. As an added bonus, one can listen for hidden satanic messages in the song "Don't Kill Me (The P.O. & M.T.V. & The Radio In The U.S.A.)"

Langhau

TEAM DRESC

Captain, My Captain

(Candy-Ass/Chainsaw)

She's amazing. They're all amazing. They rock in the most fucking brilliant way. Jody *Candy-Ass Records/Hazel*, *Kaia Adickid*, *Melissa Vitapup*, and *Donna Glend*. *Team Dresch Records/very cool band* return (hopefully not for the last time—pray to your respective gods they haven't broken up!) with eleven songs of lesbianic power at its best. Buy it; don't think about it just do it. You won't be sorry.

Shella

TULLYCRAT

Old Traditions New Standards

(Harriet Records)

Despite the fact that *Crayon's Brick Factory* album is probably one of the best compilations of pop songs ever, *Tullycrat* (Sean and Jeff from Crayon plus Gary from *Wimp Factory 14*) manage to achieve a similar feat. It's not that they think of this band as Crayon with a replacement guitarist, because any band contain-

ing Sean's vocals will be defined by just that; his high-pitched, childlike sassiness is undeniably what made Crayon, and will make Tullycrat, remarkably memorable and enjoyable. This new incarnation, however, has gone in a different direction: they're more pure pop (the indie-punk fanatics will swoon), mostly due to Gary's wonderful strumming and melodic noodlings on guitar, as compared to Brad's penchant for mega distortion and new incantation. And hey! "Pop Songs: Your New Best Friend" *Too Stupid to Know About* is on this, as well as the "Josie" (with backup vocals) and "Then Again, Maybe I Don't" (with additional vocals by Susan from *Incredible Force of Juniors*).

crystal pail

WHEAT CHIEFS

Redeemer

(Bang On)

This is a project which has been in the works for some four years now and many skeptics thought it would never happen. However, we forgot that we are talking about four guys who have been dedicated to the cause for so long, with dedication that can also be seen in a few of them in their work in SNFU.

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Langhau

YOU AM I

Hi Fi Way

(Warner Brothers)

The night about a year ago I was listening, as everybody should, to CTR 101.9 FM, and I heard this incredible tune. In fact, it was so good that I had to phone up to find out who it was. It was *You Am I* doing this tune called "She Digs Her," which has gotten one of the greatest songs I've ever heard. You Am I are an Australian three-piece who apparently have friends in high places; *Hi Fi Way* was mixed by *Sonic Youth's* Lee Ranaldo and *The Posies' Jon Asper*. *Hi Fi Way* is a band with high hopes for this album. Unfortunately, "She Digs Her" is the best song on the al-

bun by a long shot, and the rest is kinda disappointing. For the most part, they end up sounding like a slightly poppier and more psychedelic *Nirvana* with harmonies, occasionally blatantly ripping off *Smash*. I wouldn't say they're way off, but I'd kill for "She Digs Her," if a CD single exists.

Fred Dert

VARIOUS ARTISTS

Mind/Body/Compilations

Yet another double CD from "the industrial net community," *Mind/Body* 3 grassroots electronic music from around the United States, roughly divided into the introspective (*Mind*) and the destructive (*Body*). As with any underground collection, the music is of once diverse, eclectic, uneven, original, disappointing, and fascinating. These CDs provide some of the best and some of the worst listening experiences I've had in some time. It's one of these albums where you program out the doggy bits before you press "play," so if you can live with that, you've got yourself a fine near two hours of satisfaction for your mind and body.

Gustav

VARIOUS ARTISTS

New Electronicas

Unreleased Vol. 2

(Beechwood Music)

This is the second package of *Unreleased* from the always prolific New Electronicas, and, first of all, you're probably wondering who the featured artists are? Well, check out these names: *B12*, *Black Baxter*, *Claude Young*, *Ian Pooley*, *Mark Branson*, *Los Amigos* and many others who are pushing the envelope of electronic music daily, bringing us all closer to the next millennium. All the tracks are well crafted, intelligent and minimalist techno that'll remind you that electronic music is so much more than just dance floor fodder. Leave your wine at home because there's no cheese at this party. Viva the synthetics!

Brian Wright

VARIOUS

Uncharted Territories - Jun-

Jack

(Beechwood Music)

Well, slowly but surely, the super percussive sounds of drum and bass are becoming more and more influential with the people of North America. If you're looking for a place to jump on the wagon you might want to start with *Uncharted Territories*. Lots of crazy beats, breaks, and jazz bits are what this compilation is all about. Featured artists include *Wax Doctor*, *Aqua Sky*, *Helena Pata*, *Tommy the Pet*, *Peter Nice Trio*, *Alax Roca* and *Paul Saunders* and others. For myself, the remix of *Lamb's* "Cotton Wool" by *Fila Brazillia* is the track that really stood out. Well, rather than try and describe it, I'll leave what the album is all about to your mind and make up your own mind.

Brian Wright

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realliveaction

ROCKETSHIP HENRY'S DRESS POUNDSIGN Saturday, July 27 The Velvet Elvis Seattle, WA

It is rare that I actually walk away from a show feeling completely inspired and that is precisely what happened as I left the Velvet Elvis on a sunny afternoon in Seattle. First of all, I have to say that the VE is the most charming "club" I've ever been in. The stage looks like a cutaway living room, like a set from your favourite TV show. The seats are theatre style (in rows) and above the audience hang all these different lamps. Cozy and intimate.

Poundsign started this Slumberland Records showcase off with some really pretty, poppy numbers. These two girls (who alternate between guitar and drums) and two boys (bass and guitar/keyboards) play nice, lush, indie-British-influenced pop. I had seen them the night before in Olympia, but at this show (maybe because of a better sound setup) they seemed to be way more confident, which I guess is why I liked them better this second time around.

Henry's Dress were next. There are quite possibly one of the best bands ... ever! For the first half of their set, Amy drummed and Matt played guitar. Then halfway through the set, they traded instruments, playing them equally well. Their music is strong and pretty and poppy and punky and I loved it. I'm still amazed at what I saw. Each member gets so into what they are playing. Hayrin (who wears his bass way up high and dances frantically) is especially fun to watch. Everybody should see them and if you can't see them, then you should at least buy one of their releases.

The last band of the afternoon was Rocketship, Dustin, the Main Guy plays keyboards and borrowed Paul from Go Sailor and Matt from Henry's dress to accompany him and his drummer. I think that very few singers can say the words "I love you" in a song without it sounding cheesy. Thankfully, Dustin is one of these people. He just seems so sincere. Rosa Mallet, [of the Softies, she's another one who can sing "I love you" without making me feel queasy] joined Rocketship on backup vocals for their last few songs. Rose and Dustin sang the song "The Love

We Could Have Had" which appears on a compilation 7" put out by Double Agent records. Rocketship play beautiful music for falling asleep to, and I mean that as a compliment, because usually I can't fall asleep if there's any music playing.

I think all of the bands were absolutely excellent and I had a really good time on my journey to the United States of America. The icing on the cake was that as I was leaving the venue, someone was handing out toys. I got this cute little plastic camel that walks by itself and stops before it plunges to its death off the edge of the table.

Megan Mallett

THE POTATOMEN THE SOFTIES PLUMTREE GAZE THREE GOBLINS Saturday, August 3

St. James Community Hall There can surely be no greater joy than a good all-ages show. If I'm mistaken then you can feel free to find me a club with great bands, great attitudes, six dollar admission fees, and not a single drunk person. The comfy St. James Community Hall should have been teeming with throngs of happy people, but only some fifty culturally aware folks managed to tear themselves away from the huge cigarette kiosk as downtown, AKA the Symphony of Fire.

Around 8 o'clock, and only half an hour late, Three Goblins started an evening of varied but consistently high quality; with drums and loads of audience participation. These Goblins infused the hall with superhuman energy. The mysterious uniforms disguising the duo seemed wholly appropriate, evaporating any inhibitions.

More local talent was to be witnessed when Gaze brought out their blend of lovely, bittersweet pop. Much tighter than when I last saw them, the trio performed songs that were introspective, slightly forlorn but always hopeful. Backed by the skillful drumming of one of the Softies, Gaze kept everyone's interest. Unfortunately, the consistently muddy vocal mixing throughout the Gaze, Plumtree and Potatomen sets forced me to guess what anyone was singing about.

Next up were the infuriatingly talented young women from Halifax, Plumtree. With

their endearing between song patter and catchy choruses, it was impossible not to like them. The charmingly naive lyrics were made convincing by the big, relentlessly upbeat sound of four talented musicians enjoying themselves.

Recording artists, The Softies, performed next, slowing things down with delicate, folky, electric guitar playing and beautiful, fragile songs of love. The duo creates stunning vocal harmonies, and the one a capella piece was heart stopping. With no rhythm section keeping the pulse, I can't help feeling the Softies may be better suited to quiet home or cafe listening than a predominantly up-tempo show.

By the time headliners, and second boy band of the night, the Potatomen arrived, the hall's population had halved. Despite a dwindling audience, the Potatomen maintained their enthusiasm and stylish hair throughout a rocking set of songs set somewhere between the Smiths and the Buzzcocks, yet delivered with a Californian accent and sense of optimism.

The light show, while effective (Christmas lights strung to form the word 'Rock'), may not have been too explosive, but there were plenty of auditory pyrotechnics. Don't support smokes, go to an all-ages show and support music that smokes!

Jovian Francy

THE FALLOUTS THRILL SQUAD THE TONICS Saturday, August 10

Welcome to the Gate, a venue that has recently had a face-lift of sorts. Not too long ago, it was a seedy blues bar on south Granville. Now it's still on Granville but they have doorman and hip new line-ups. I really dig the size of this place, a fine decor and an exciting atmosphere for some seriously civilized, drunken hoolligans.

This show started with the classiest of Vancouver bands, The Tonic. Boasting members of the Smugglers, Zumpango and the now defunct Kreviss, plus others, The Tonic are perhaps the most super of all the Vancouver super groups. Ripping through high powered surf instrumentals and hyper rock 'n' roll tribute covers (everyone must hear their version of the littlest hobo theme), The Tonic have never ceased to



Yo! Thrill Squad at the Gate photo by Paul Clarke

provide an audience with a fantastic show.

To my own dismay, I missed them at this one because I thought the show was supposed to be at the Starfish Room. A truly grim mistake, because I would have much rather wandered over riding rock 'n' roll caterwauling during The Tonic's, than over the safe and sofy rock that was Thrill Squad. Don't get me wrong, it's not so much that Thrill Squad was offensive, more that their music was at the middle of the road podium level.

Anyway, on to save the show was The Fallouts, and save the show they did. The Fallouts have a lot of great songs. That's about all I can really say about them. Their presentation was lackluster. None of them are particu-

larly genius with their instruments, but song after song was a wonderful example of finely crafted contemporary pop. Simple and casual. Thoroughly enjoyable. The melody and lyrics to the title song from their album, Sleep haven't left me yet. The Fallouts are consistently pleasing, and absolutely enjoyable.

Collin K knight

ARCHERS OF LOAF SPOON Saturday, August 17 Starfish Room

After watching Spoon open a show for the second time in the last few months (the first time with Guided by Voices), I finally realized I strongly dislike this band. I can describe their music as really bad, depressing, generic, Pixie-

esque rock. I simply tried to ignore their annoying, drawn-out songs and waited for the "real" show to begin.

I'm guessing the big turnout at the Starfish on this night was in part because of all the press the Archers have been getting due to tours with such well-known headliners as the Flaming Lips and Weezer. Whatever the reason, the Loaf took the stage and quickly filled the club with their amazing brand of discordant noise. They mixed in a few tunes from *Idly Mattle*, *Voe Voe*, their singles comp and EP, but the majority of their set came from their soon-to-be released full length entitled, *All the Nations Airports*. By the sound of the tracks they played from it, it may well be a goodie.

For me, the highlight of a loaf show (this was my third) is always watching bassist Matt Gentling pound chords into his bass, arms and head flailing all over the place. Although they tour almost continuously, the Loaf pour all their heart and soul into every show and tonight was no exception. Judging by the enthusiastic crowd response and great turnout, I think I can safely assume the Archers of Loaf are well on their way to assuring themselves a crack at mainstream rockstardom. (That is if they even want a crack.) No matter what, these four North Carolinians will always be my own favourite indie/rock demi-gods. GO LOAF!

Chris Corday



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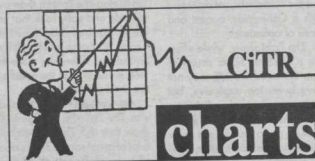
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1 cub	box of hair	mint	1 spunkmarker	sawed off but silent	sub pop	1 coal	chemicals
2 wheat chiefs	redbeener	bang on k	2 strawberries	into the sky	jawan pon	2 stratochief	she shoots, she waits
3 wandering lacy	low year	mint	3 dutang	the message	mint	3 the molotoks	now's the time
4 masw	the unfurling sounds of...	mint	4 teen titans	we're wilkats	peeka-a-boo	4 raptunions	lets get out of these money suits
5 the reverend horton heat	its matrix time	intercobe	5 the snow queen	travesty bellies the snow queen	rotorfiles	5 the clobficks	741 know i see heaven!
6 the aqua velvet	nomad	millan	6 the manits	half man, half ant	up	6 dbs	break it
7 brand new unit	no heroes	heartfirst	7 764here	high school poetry	empty	7 squeaky	three
8 dead can dance	spiritwalker	4ad	8 the harmonies	catlawyer	super electro	8 touch & go!	campus radio boy
9 phantree	much teen fantas	cinnamon toast	9 seabadon	princess	peeka-a-boo	9 gaze	luminet's
10 velvet shepherds chris	rock steady	moon ska	10 holly goightly	pinkie please come back	metiso	10 kid champion	planetra
11 various artists	here comes the summer	square target	11 the 1,4,5's	unlike at 45 rpm	h c c	11 prouton	drugs & parus
12 plato	virgin	deviant	12 eric's tripinivola	split	roym	12 vstars	i'm wearing spandex for jesus
13 the orb	aurie aubrey's excursions...	grand royal	13 smack dab	future	sappy	13 judah's priests	heavy flower head stalk
14 buffalo daughter	captain vagour athletes	chourvis	14 warm wets	women are better than men	lap dance	14 prof. no	mr. roostabout
15 the fiends	the fiends	jawan ponho ho	15 orange glass	meet the robot	alled	15 something ska	the know's
16 nardy girl	twist her	lookout/limit	16 the brovie rats	soul fucker	k	16 the sluces	pinch
17 growe growles	world contact day	intercobe	17 full bones	sitting stance	two-sis	17 pebble	i hate my job
18 meat beat manifesto	subliminal sandwich	war/waatraa	18 satan's pilgrims	the rise and fall of finger bunt	uncol	18 the winguts	phasergun
19 modest mouse	interstate 8	violet vech	19 white brain debutantes	my gu's name is rudolf	independent	19 sugar&mountain	granda's new teeth
20 b12	time tourist	harriet	20 the hawks	hit songs for bowlers	rotorfile	20 wiggle	sunsnayss
21 kinestar	tidy...	derivative	21 submission hold	grrr for victory	derivative	21 newm m productions	killing see
22 tullycraft	old traditions, new standards	tvt	22 the boss marlans	the morician	ecostatic	22 bates motel	she knows
23 land of the boops	bundle of joy	communion	23 various artists	boobytrap! volume one	noise sound	23 nsc	on oh
24 pet 5000	interabang	stomp	24 shwa speedway the cat on	split	time bomb	24 20 ft heavy	barbecue with elvis
25 gravity kills	grawty kills	stomp	25 the nomads	iron dream	1,2	25 the wintersons	i wanna get punched
26 thinking fellers union	i hope it lands	stomp	26 ululu	the thing of it is	lookout	26 universal lounge act	super car
27 various artists	the all skanden club 8	stomp	27 koudy	hong kong baby	lookout	27 smash	who's got the bone
28 jambo	stonny plan 20 years	stomp	28 the great mongoloo	don't go	lookout	28 jeremy greenhouse	ginger goodness
29 various artists	the hidden camera	stomp	29 go sailor	i just wasn't made for these times	lookout	29 pipedream	saturday dattler
30 phetles	max size sports, 30 inches	stomp	30 the beach boys	it's stupid	soda girl	30 squelch	i like you
31 speedbuddy	play the game, not games	stomp	31 kitty craft	crocodile in the swamp	soda girl	31 the trish kelly experience	loose lips sink ships
32 waver friend	the rub of membership	stomp	32 purple knight	paris in april	scotch pooch	32 petrola	sweet industry
33 the delta 77	secret swimmers	stomp	33 mecca normal	no hot hands	scotch pooch	33 manifold	rails, flotation, aerodynamics
34 versa	western rollers	stomp	34 sleep jockey	invasion	scotch pooch		
35 corsage	western rollers	stomp	35 the la dnuat				

Girl Food top ten (in no particular order...)

MONDAYS	4:00PM	5:00PM
1 holiday	ready steady go	march
2 wandering lacy	low year	k
3 masw	the unfurling sounds	mint
4 modest mouse	interstate 8	up
5 fastback	new nansions in sound	sup pop
6 jumpore	no happy songs i'	two kitten
7 oh satana	shane	deno
8 hysiff	s.h.e.	mint
9 cub	box of hair	jawan ponho ho
10 nardy girl	twist her	



The Rocker's Top Rankin' Reggae

SONDAYS	1:00PM	3:00PM
1 various artists	roots daughters	ariva uk
2 various artists	reggae mania	esloudn
3 beryl summard	putting up resistance	island
4 luciano and jungle bros.	who could it be? i?	ras
5 j. lodge	live for all seasons	blood, fire & ice
6 the congos	heart of the congos	ras
7 gregory isaacs	looking back	massive b
8 j. reid	no stoppin' i'	sonic sounds
9 judy mowatt	me	funn
10 various artists	the heathen continuous mix	

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SUNDAYS
ARE YOU SERIOUS? 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae inna all styles and fashion.

LUCKY SCRATCH Alternating 3:00-5:00PM Blues ain't nothin' but a good woman feelin' bad. Get down and get back up again.

RADIO BLUE WARSAW 5:00-6:00PM Join Kim & Helen for another month of music. Bring Coffee!

Sept. 1: Klezmer music of a eulogie and n.america / **Sept. 8:** let's explore a wedding in every part / **Sept. 15:** honeymoon / **Sept. 22:** to the noon **Sept. 29:** need stop stars

HEATHER'S SHOW 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GETTIANU 10:00-10:30PM Gettiano features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhaajans, and also Qawwalis, Folk Songs, etc.

RADIO FREE AMERICA 10:30PM-12:00AM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFCJ (Los Angeles, California).

IN THE GRIP OF INCOHERENCY 12:00AM-4AM Drop your gear and stay up late. Naked radio for naked people. Get bent. Love Doves.

MONDAYS
VITAMIN OM 6:45-8:00AM Angel Punk! **BREAKFAST WITH THE BROWNS** 8:15-11:00AM Your favourite brown-skinned, James and Peter, offer a sassy blend of the familiar and exotic in a variety of aural delight! Tune in and enjoy each weekly brown brawn special.

THE STUPID RADIO SHOW 11:00AM-1:00PM PM With your hosts the Gourd of Ignorance. What will we play today? We will not say.

MEKANIKAL OBJECT 10:00-10:30PM CTR's industrial/noise/ambient show, alternating with SKINTIGHT BUFFONEERY - wimpy British pop, Beatbox Boys, indie guitar swing, and techno thrown in for good measure. Hit your olfactory nerve centre with june_scudeler@indnet.bc.ca.

THE MEAT-EATING VEGAN 3:00-4:00PM Endorsement to feature dead, verbal foodfulness [only when I speak], a work

music by 20th-century composer - you say minimalist? - and whatever else appeals to me. Fog and dyke positive. Mail in your requests, because I am not a human-answering machine. Got a quarter than call someone who cares.

POLYPHONIC alternating 7:00-9:00PM Listen for all Canadian, mostly independent tunes.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-wise Gavin Walker. Features at 11. **Sept. 2:** "The Whims of Chambers" Paul Chambers with John Coltrane, Kenney Burrell and others. **Sept. 9:** Big Band set from Buddy Rich, 1950-1956. **Sept. 16:** Leonard Bernstein directing "What is Jazz" **Sept. 23:** tenor saxophonist Hank Mobley with Milt Jackson (vibes), Horace Silver (piano), and Art Blakey (drums). **Sept. 30:** Piano genius Ahmad Jamal. Also Idris Muhammad and guest saxophonist George Coleman exploring "the essence".

TUESDAYS
MARY TYLER MOORE SHOW 4:00-5:00PM RITG RITG RADIO.

JORG 5:30-6:00PM News, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Music the unheard where the unheard and the herds of hardly there are heard, courtesy of host and demo director Dale Sawyer. Hard up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Remy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favorites. Latin music so hot it'll give you a tan! **(RADIO SABROSAL)**
AURAL TENTACLES MIDNITE - VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS
LOVE SUCKS 11:30AM-1:00PM If you can't make sense of it, and that bothers you, go somewhere else.

FEMININE HY-JINX 1:30-3:00PM For women who sometimes don't feel fresh, but always get fresh. Spoken word and music: light to heavy flow. Maximum protection recommended for male listeners. Hostess Hannah! It's a Feminist show.

MOTORDADDY 3:00-4:00PM "It that those who ride decide!"

ESOTERIK 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illthids.

AND SOMETIMES WHY 7:30-9:00PM Land of the loops, edits, trills, contains, bikini kill... these are a few of our love-aw-writ-ings. la la li

TROPICAL DAQUIRI 9:00-10:00PM Zouk, Salsas, Samba, Soca, Yell Even Soca. Enjoy this Tropical Daquiri with El Doctor del Ritmo.

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM Lat DJ's Jindwa and Bindwa immerse you in radioactive Bhangra "Chakkh de phatay". Listen to all our favorite Punjabi tunes - remixes and originals. Broooacht!

THURSDAYS
RADIO FREE WOMEN 10:00-11:00AM It's not a free city. We're demanding accountability. Wake up with our collective show. Diverse music and feminist issues for girls and boys.

CANADIAN LUNCH 11:30-1:00PM The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, here in and don't miss out on some happy times!

OUT FOR KICKS 6:00-7:30PM No Birkensstock, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10. **Sept. 5:** Reserve

34/ Sept. 12: Bonaszew / **Sept. 19:** Hissy Fit / **Disolution Angels** / **Sept. 26:** Another Joe

FRIDAYS

VENUS FLITKAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll have retro stuff, groovy jazz, and thicker stuff too. See you there - and bring some ice. XXXX

TELEVIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-IX DRIVE! 11:00AM-12:00PM Hop on your scooter and come along for the ride of your life with all the newest ska influences and some old surprises! pickup/pickup

SOLD STATE ALTERNATING 12:00-2:00PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, local giveaways, & live performances. Hosted by M-PH.

DRUM IN SPACE Alternating 12:00-2:00PMJazz, breaks & the silence in b/ in @160bpm

LITTLE TWIN STARS 2:00-3:00PM Kiki Lik! Kiki Lik!

NARDWARJUE THE HUMAN SERVIETTE "RESENTS..." 3:30-4:00PM Have a good laugh!

NATION 2 Nation AM 6:00-9:00PM Underground sound system-style mastermix radio.

AFRICAN RHYTHMS 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, latin, samba, bossa & African music heard around the world.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emory's Radio Free America Series.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the

main focus of the show is techno, but also includes some trance, acid, tribal, etc... Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavor of homebass.

LIMP SINK 12:00AM-2:00AM Hosted by the G4Z players. "The show that doesn't take you with your friendly pals Fric Fricer, Absolutin, and Putman Putt. It's about you. Dr. Killdare on "The Doctor Killdare Show." Contact: lumpsink@broken.ranch.org

LUCID SOUL 2:00AM-4:00AM Dr. Killdare plunders even further into the wee hours during what he can to keep security guards and 7-11 clerks awake. Waywayway deep dance stuff and other hallucinating fucked-upness.

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM This show you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report at 11:30 AM. 8-9 AM African/World roots. 9-12 noon: Celtic music and Celtic-inspired music.

POWERCHORD 12:00-1:00PM Vancouver's only true metal show, local demo tapes, imports and other rarities. Gerald Rathhead and Metal Rock over the dome.

THE SHOW 6:00-8:00PM Strictly Hip Hop - Strictly Underground - Strictly Vinyl With your hosts Mr. Checka, Hip Out & Swing on the 1 & 2's.

FIVE HOUR LUNCH with live at the H-Hall 11:00PM-1:00AM Rock over London, rock on Chicago.

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	SUN	MON	TUE	WED	THU	FRI	SAT
	THE CITR MORNING SHOW / BBC WORLD SERVICE						
8							
9	are you serious music?	Breakfast with the Browns	third time's the charm	Polyfiller	musical interludes	Venus Flytrap's Love Den	THE SATURDAY EDGE
10				DIGITAL ALARM CHRONOMETER	Radio Free WOMEN	Teles	
11				love sucks	CANADIAN LUNCH	Shit's So Real Drive	
12	NEWS	THE STUPID RADIO SHOW	BLOOD ON THE SADDLE			Drums in Space/Solid State	NEWS
1	ROCKERS SHOW	MEKANIKAL OBJECT NOIZE	Rebel jazz	feminine hy-jinx	S&M	Little Twin Stars	POWER CHORD
2	BRENT ARGO/Lucky Scratch	Meat-Eating Vegan	Get The Jaz!	motor dAddy	FLEX YOUR HEAD	NARDWARJUE NOIZE	AFRICAN SHOW
3		Girlfood	Mary Tyler Moore Show				
4	Radio Blue Heaven	THE CITR DINNER REPORT	JORG				
5							
6	Heather's Show	Flaming Caterpillar	Away House	ESOTERIK	Out For Kicks	nation / African Rhythms	THE SHOW (hiphop)
7		polyphonic/hip hop habi	UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR		
8							
9	GeetaJinJal	THE JAZZ SHOW	RITMO LATINO	tropical daquiri	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the hi-hat/5 hour lunch
10	ONE STEP BEYOND: RADIO FREE AMERICA		fill-in/witchdoctor highball	str8 outta jallundar	RADIO TV/ Groove Jumping		
11							
12	IN THE GRIP OF INCOHERENCY	SCREAMING INCON-SISTENCIES	AURAL TENTACLES	THEORY.RFA	fill-in slot from hell	Limp Sink	SOMETHING
1							
2							
3							
4							

STYL: 13cm1454 12

September datebook



SUN 1 They Have Poisoned the Drinking Water, 9:00pm @ Edison Electric...Bob Eloued City, 7:30pm and La Magique, 9:20pm @ Pacific Cinematheque...Jane Eyre, 7:15pm and Stealing Beauty, 9:30pm @ the Ridge...

MON 2 Sleeper and Sing Sing Dead Man at the Starfish Room...Post Kiss Metal De Fromage w/Judas Priest at the Niagara...Bob Eloued City, 7:30pm and La Magique, 9:20pm @ Pacific Cinematheque...Denise Calls Up, 7:30pm and Girl 6, 9:10pm @ the Ridge...

TUE 3 Comfortable Edison at the Starfish Room...Denise Calls Up, 7:30pm and Girl 6, 9:10pm @ the Ridge...

WED 4 Stabbing Westward and Nickelback at the Starfish Room...Eugene Ripper at the Punky Todd...Bob Eloued City, 7:30pm and La Magique, 9:20pm @ Pacific Cinematheque...The Celluloid Closet, 7:30pm and Heidi Fleiss: Hollywood Madam @ the Ridge...

THU 5 Green Room at the Pit Pub...P.A.C.E. Benefit w/JPS, Punched Unconscious, Hi-Fi Killers, Lux, Cowards, and Tom Cornet at the Starfish Room...Bob Eloued City, 7:30pm and La Magique, 9:20pm @ Pacific Cinematheque...The Celluloid Closet, 7:30pm and Heidi Fleiss: Hollywood Madam @ the Ridge...

FRI 6 Thrill Squad, Sister Lovers and 2% Cherry at the Gastown Music Hall...Umbilifer and Speedbuddy at the Starfish Room...Alf Kid and Fishburner at the Niagara...The Passion of Anna, 7:30pm and Persona, 9:30pm @ Pacific Cinematheque...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

SAT 7 The Smells and Grim Stunk at the Starfish Room...Ray Condo and his Ricochets at the Gate...Technicians at the Sacred at the Niagara...The Passion of Anna, 7:30pm and Persona, 9:30pm @ Pacific Cinematheque...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

SUN 8 Smiles of a Summer Night, 7:30pm and Criss, 9:30pm @ Pacific Cinematheque...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

MON 9 Smiles of a Summer Night, 7:30pm and It Rains on Our Love, 9:20pm @ Pacific Cinematheque...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

TUE 10 CITR 101.9M PRESENTS SHINDIG AT THE RAILWAY CLUB...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

WED 11 Jesus Lizard and Six Finger Satellite at the Starfish Room...Underwater Sunshine, Cinnamon and The Roswells at the Town Pump...The Silence, 7:30pm and Dreams, 9:20pm @ Pacific Cinematheque...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

THU 12 Thrill Squad at the Pit Pub...Neiro, Red Sugar and Dirt Mites at the Starfish Room...Zak Wyldre and Ch Susanna at the Town Pump...Joy, The Imaginaries, Quazay and Contention at the Niagara...The Silence, 7:30pm and Summer With Monica, 9:20pm @ Pacific Cinematheque...August, 7:15pm and Mille Bolle Blu, 9:25pm @ the Ridge...

FRI 13 Alpha Diallo and Baling at the Starfish Room...Pure at the Town Pump...Wild Strawberries, 7:30pm and Brink of Life, 9:20pm @ Pacific Cinematheque...I Shot Andy Warhol, 7:15pm and Lone Star, 9:20pm @ the Ridge...

SAT 14 Butter 08 and Buffalo Daughter at the Starfish Room...Bif Naked at the Town Pump...Wild Strawberries, 7:30pm and All These Women, 9:20pm @ Pacific Cinematheque...I Shot Andy Warhol, 7:15pm and Lone Star, 9:20pm @ the Ridge...

SUN 15 Autumn Sonata, 7:30pm and Night is My Future, 9:25pm @ Pacific Cinematheque...I Shot Andy Warhol, 7:15pm and Lone Star, 9:20pm @ the Ridge...

MON 16 Autumn Sonata, 7:30pm and To Joy, 9:25pm @ Pacific Cinematheque...Withnail and I, 7:30pm and Leaving Las Vegas, 9:30pm @ the Ridge...

TUE 17 CITR 101.9M PRESENTS SHINDIG AT THE RAILWAY CLUB...Withnail and I, 7:30pm and Leaving Las Vegas, 9:30pm @ the Ridge...

WED 18 Cool at the Punky Todd...The Richard Thompson Band and Lynn Miles at Richard's on Richards...Pipedream, Ready-made and Wave Station at the Starfish Room...The Shame, 7:30pm and Secrets of Women, 9:30pm @ Pacific Cinematheque...The Horseman on the Roof, 7:15pm and The Flowers of My Secret, 9:30pm @ the Ridge...

THU 19 Mighty, Mighty Bosstones, Wheat Chiefs and Minority at the Town Pump...Greyhound Tragedy at the Pit Pub...Black Cat Bone and Frayed Knots at the Starfish Room...Darkest of the Hillside Thickets at the Niagara...BYOB, 9:00pm @ Edison Electric...The Shame, 7:30pm and A Ship Board for India, 9:30pm @ Pacific Cinematheque...The Horseman on the Roof, 7:15pm and The Flowers of My Secret, 9:30pm @ the Ridge...

FRI 20 13 Engines at the Town Pump...Sex With Nixon and Grapple Yorder at the Niagara...Better Dead Than Red!, 9:00pm @ Edison Electric...The Seventh Seal, 7:30pm and Prison, 9:20pm @ Pacific Cinematheque...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

SAT 21 The Doughboys and Therapy? at the Town Pump...Monic Street Preachers at the Starfish Room...Better Dead Than Red!, 9:00pm @ Edison Electric...The Seventh Seal, 7:30pm and The Devil's Eye, 9:20pm @ Pacific Cinematheque...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

SUN 22 Better Dead Than Red!, 9:00pm @ Edison Electric...Scenes from a Marriage, 7:30pm @ Pacific Cinematheque...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

MON 23 Scenes from a Marriage, 7:30pm @ Pacific Cinematheque...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

TUE 24 CITR 101.9M PRESENTS SHINDIG AT THE RAILWAY CLUB...CITR 101.9M PRESENTS SEBACHO AT THE RAGE...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

WED 25 Smog, Col Power and Cur'ner at the Starfish Room...The Dave Douglas String Group at the Glass Slipper...Gavin Bryers at CBC Studio 40...Fore Document 1977, 7:30pm and Document Fanny and Alexander, 9:30pm @ Pacific Cinematheque...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

THU 26 Fluffy at the Starfish Room...Brickhouse at the Pit Pub...Better and The Chouffeur at the Town Pump...Transient Moments: Film and Performance, 7:30pm @ Pacific Cinematheque...The Silences of the Palace, 7:00pm and 9:30pm @ the Ridge...

FRI 27 Pony Division at the Starfish Room...Killjoys at the Town Pump...JPS and Hi-Fi Killers at the Niagara...Better Dead Than Red!, 9:00pm @ Edison Electric...Institute Benjamin, 7:30pm and Hour of the Wolf, 9:30pm @ Pacific Cinematheque...Latcho Drom, 7:15pm and Baroka, 9:25pm @ the Ridge...

SAT 28 Nagma at the Starfish Room...Surfuders at the Niagara...Rusty at the Town Pump...Better Dead Than Red!, 9:00pm @ Edison Electric...Institute Benjamin, 7:30pm and Hour of the Wolf, 9:30pm @ Pacific Cinematheque...Latcho Drom, 7:15pm and Baroka, 9:25pm @ the Ridge...

SUN 29 Baroka Pond at the Starfish Room...Better Dead Than Red!, 9:00pm @ Edison Electric...The Magician, 7:30pm and Institute Benjamin, 9:30pm @ Pacific Cinematheque...Latcho Drom, 7:15pm and Baroka, 9:25pm @ the Ridge...

MON 30 The Magician, 7:30pm and Institute Benjamin, 9:30pm @ Pacific Cinematheque...Heavy, 7:30pm and Carried Away, 9:30pm @ the Ridge...

Special events

FRINGE FESTIVAL PREVIEW (September 5 - 15)

The 12th annual Fringe Festival runs from September 5 to September 15 and once again is centred around Commercial Drive. One can expect ten days of an eclectic mix of "theatre for everyone." If you haven't a clue about what to see, pick up a Fringe Guide at the usual spots and check out the over 100 shows with over 500 performances. Baffled? Info boards, offering reviews and clippings on what's hot and what's not, are set up at Grandview Park and the Fringe Lounge. Advance tickets are available through CBO at 280-2801, or head down to the Fringe Box Office at Grandview Park. Prices are inexpensive and range from \$8 - \$11. Whether you are a theatre junkie or rookie, the Fringe is your affordable alternative for shows in Vancouver.

There are many great picks [we found over 500]; it all depends on what you're looking for. Some theatre companies returning are Way Off Broadway Group's *Ketch*, Foursight Theatre's *The Trout Sisters*, theater simple's *Notes from Underground*, and Steve Rappoport's *Steve's Main Squeeze*. Music buffs should check out the hilarious British comedy *Alf Classical Music Explained* and retro freaks lost in the 60's and 70's will appreciate Free Food and Beer's *Gilligan's Island Live*. So head on down; if you don't go, those evil elves'll get you!

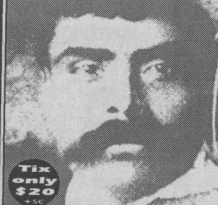
everything you need to know about everywhere you need to go

The Abyss 315 E. Broadway (side entrance) 488 6219
Alma St. Club 2505 Alon (at Broadway) 222 2244
Alma Club 3 W. 8th (Mount Pleasant) 684 2787
Basta 217 W. Hastings (at Cambie) 689 7734
Backstage Lounge 1585 Johnson (Granville Island) 687 1354
Black Sheep Books 2742 W. 4th (at Macdonald) 254 1195
Cafe Deux Soles 2095 Commercial (the Drive) 732 5381
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant) 683 1003
Coprice Theatre 965 Granville (Granville Mall) 683 0909
Caledonia 1022 Doran (at Burrard) 689 1180
CN Innox Theatre 997 Canada Place 682 4629
Commodore Ballroom 870 Granville (Granville Mall) 681 7838
Commodore Lounge 838 Granville (Granville Mall) 681 1511
Cordova Cafe 307 Cordova (Gastown) 683 8537
Cordova Traffic 316 W. Hastings (downtown) 669 7271
Denman Place Cinema 1030 Denman (West End) 683 2203
Dix 215 Denman (at Burrard) 682 4388
Edison Electric College 916 Commercial (the Drive) 255 4162
Firehall Arts Centre 80 E. Cordova (at Main) 689 0926
Food Not Bombs Vancouver 872 6719
Frederic Wood Theatre [C] 822 2678
Grape Pub 2889 E. Hastings (downtown) 689 0649
Gastown Music Hall 6 Powell (Gastown) 684 5451
Gastown Theatre 36 Powell (Gastown) 688 8701
Glass Slipper 2714 Prince Edward (Mount Pleasant) 877 0066
Glocceland 1250 Richards (downtown) 688 2648
Hollywood Theatre 3123 W. Broadway (Kitsilano) 795 3334
The Grind Gallery 4124 Main (Mt. Pleasant) 322 6057
Hastings Community Centre 2096 E. Hastings (near PNE) 255 2606
Hamp 318 E. 324 W. Hastings (downtown) 681 4620
Hastings Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hill Jazz Society 214 Main (Mt. Pleasant) 732 4313
Jarvis Arts Centre 1600 Discovery (Pt. Grey) 224-8007
Joe Quince 1111 Commercial (the Drive) 255 1745
The Lotus Club 455 Abbott (Gastown) 685 7777
Lucky's 3934 Main 675 9858
Lynn-Away 1275 Seymour (downtown) 685 2381
Lynn-Away Theatre 4125 E. Hastings (N. Burnaby) 685 0143
Mauri 1320 Richards (downtown) 230 MARS
Maximus Blues Pub 1176 Granville (downtown) 688 8701
Nelson Hotel 400 Columbia (downtown) 689 2574
Odyssey Imports 354 Seymour (downtown) 669 6644
Old American Pub 928 Main (downtown) 682 3291
Orpheum Theatre Smith & Seymour (downtown) 665 3055
Pacific Cinematheque 1131 Howe (downtown) 689 3456
Paradise 27 Church (New West) 525 0371
Paradise Cinema 919 Granville (Granville Mall) 681 1722
Park Theatre 3440 Cambie (downtown) 689 2747
Piccadilly Pub 630 W. Pender (at Seymour) 822 3221
Pit Pub basement, Student Union Building (UBC) 822 6273
R. Chabry 217 W. Hastings (downtown) 681 6740
Plebo Theatre 881 Granville (Granville Mall) 473 1959
Refuels Lounge 1221 Granville (downtown) 685 5585
The Rage 750 Pacific Blvd. South (Place of Nations) 681 1625
Railway Club 570 Dunsmuir (at Seymour) 827 6794
Richard's on Richards 1036 Richards (downtown) 738 6311
Rustan Hall 600 Campbell (Chinatown) 874 0200
Scratch Records 109 W. Cordova (Gastown) 867 6355
Southall Candy Shop 4198 Main (at 26th) 876 7645
Station Room 1055 Homer (downtown) 682 4711
Stuart Cinema 925 Denman (West End) 689 0906
Station Street Arts Centre 930 Station (off Main) 688 3312
St. Regis Hotel 602 Dunsmuir (downtown) 681 8915
Theatre 254 E. Hastings (downtown) 689 0906
The Tower 339 W. Hastings (downtown) 681 8915
Town Pump 66 Water (Gastown) 683 6645
Track Records 552 Seymour (downtown) 682 7976
Tree House Lounge 602 Dunsmuir (downtown) 871 3090
Twilight Zone 7 Alexander (Gastown) 682 8550
UBC Cinema (located in the SUB) 822 3697
UBC Cant Centre Gate 822 0999
The Underground 1082 Granville (downtown) 254 5978
Vancouver East Cultural Centre 1895 Venables (at Victoria) 876 6165
Vancouver Little Theatre 3102 Main (Mt. Pleasant) 738 7015
Vancouver Press Club 222 Granville (Granville Mall) 222 2235
Varsity Theatre 4375 W. 10th (Pt. Grey) 872 2999
Vert 2412 Main (Mt. Pleasant) 872 3337
Video in Studio 1921 Main (Mt. Pleasant) 872 3337
Voyage Theatre 918 Granville (Granville Mall) 257 8205
Waterfront Theatre 1405 Anderson (Granville Is.) 255 6217
Whip Gallery 209 E. 6th Ave. (downtown) 684 5585
W.I.S.E. Hall 1882 Denman (at Burrard) 732 4128
Women In Print 3566 W. 4th (Kitsilano) 681 9253
Yale Blues Pub 1300 Granville (downtown) 738 3232
Zulu Records 1869 W. 4th (Kitsilano)

SUBMISSIONS FOR DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK". DEADLINE FOR THE OCTOBER ISSUE IS SEPTEMBER 15TH.

MCA CONCERTS CANADA

RAGE AGAINST THE MACHINE

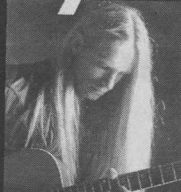


Tix only \$20 +S.C.
with special guests
Girls Against Boys
and
Stanford Prison Experiment

Saturday Sept. 7
Plaza Of Nations
DOORS 6:30 PM • SHOW 7:30 PM

93.7 FOX
POWERDRIVE

Zakk Wylde



with special guest **OH SUSANNA**
(your chance to check out Ozzy's guitarist)

**THURSDAY
SEPTEMBER 12**

TOWN PUMP
DOORS 9PM

93.7 FOX
REAL ROCK

Lilith Fair

A FESTIVAL OF FEMALE ARTISTS



Featuring
SARAH McLACHLAN,
EMMYLOU HARRIS,
LISA LOEB
PAULA COLE and
MICHELLE MCADOREY
(with **KEN MYHR**)

**SATURDAY,
SEPTEMBER 14**
CENTRESTAGE
AT NAT BAILEY AT 1PM

93.7 FOX

The Vancouver Sun

2001

93.7 FOX

TAPAS FIESTA

featuring

Gipsy Kings



**SUNDAY
SEPT. 15**

centrestage
AT NAT BAILEY

Gates 3pm • Show 5pm Children 6 and Under Free

93.7 FOX

93.7 FOX

The Vancouver Sun

Sheryl Crow



with guests
PETE DROGE
& **The Sinners**

**Wednesday
September 18**

The Vogue Theatre • 8pm

93.7 FOX
POWERDRIVE

MANIC STREET PREACHERS



STARFISH ROOM

**SATURDAY
SEPT. 21**

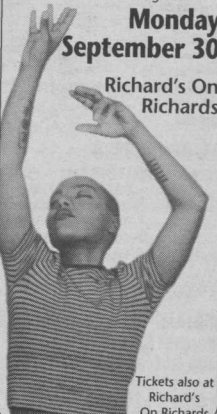
Tickets also at Track

Meshell

Ndegocello

with guests
**Monday
September 30**

Richard's On Richards



Tickets also at
Richard's
On Richards

The Smashing Pumpkins

Infinite Sadness Tour '96



with guests
Grant Lee Buffalo

Wednesday January 8

Tickets for Aug. 12 show honoured for new date.

Live at
General Motors Place
Show 7:30pm

93.7 FOX

ORCA RAY

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS, TRACK OR CHARGE BY PHONE 280-4444

I AM

PANSY DIVISION with guests **Maow**
Friday, September 27, Starfish Room • Tix at Track and Zulu Only

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Sat 9:30-6:30
Sun 12:00-6:00



The September Of My Years

LIFELONG MUSICAL
MEMORIES,
OFFERED TO YOU
BY ZULU RECORDS

LOW The Curtain Hits The Cast cd

With the passing of **Codeine**, **LOW** have become the leading exponents of "slow-core." Slow, minimal sparseness. Dark corners and whispers. **LOW** certainly do come on like slow motion, never bothering to drink the dissonance their songs imply. The quality of their stillness is beautiful. Each pause of empty space is **LOW**'s real medium of creation, their songs reveal silence. Allowing the listener to fall into the spaces between the notes and chords.

16³⁸ CD

YO LA TENGO

Genius + Love = Yo La Tengo 2cd/2LP

Recorded while they were making music for the movie *I Shot Andy Warhol*, this mostly instrumental release captures a varied **YO LA TENGO**. But **YO LA TENGO** have never confined their sound. A diversity of interests and a broad experience of pop-music's history is what makes **YO LA TENGO**'s "mood music" so comprehensible and engaging (and for this we're thankful). With either two CDs or two LPs, **Genius + Love = Yo La Tengo**, no less.

Available September 11th.

19²⁸ 2CD 14²⁸ 2LPs

SCRAWL Travel On Rider CD

SCRAWL is a serious band. They are experienced and confident. **Marcy Mays** has a powerful, evocative voice. Her words are revealing, like little grim anecdotes, or stories of personal toughness and transformation. The band rocks strong and steady, with appealing hooks and solid rhythm. Following up from *Velvet Hammer*, **Travel On Rider** has all of these qualities. Another Zulu favourite — too long overdue.

16³⁸ CD

Prices in effect until Sept. 30, 1996.

VERSUS

Secret Swingers cd/EP

They may owe their name partly to a **Mission Of Burma** album, but the hip 'n' hard workin' members in **VERSUS** create a sound that's all their own. In this follow-up to their **Deep Red EP**, the NYC "love rock" troupe offers up an amazing collection of pleasant rock sounds, intense lyrics, and luscious vocals that will not disappoint.

16³⁸ CD 10²⁸ LP

PEST 5000 Interabang cd

After a few hit-quality 7"s, Montreal's finest quintet, **PEST 5000**, has finally released an album's worth of ear-pleasing tunes! **Interabang**'s twelve tracks showcase the band's knack for merging ultra-melodic, mid-fi indie-pop with folksy violins and electronic ambience. And they do it all in style.

14³⁸ CD

NEW BOMB TURKS

Scared Straight cd/EP/Cass

Raised on NYC's sizzurk-cracking streets, **Epitaph**'s latest and greatest heavy hitters **THE NEW BOMB TURKS** prove why on any given day they can break up this punk rock game wide open with one swing of the bat! **Scared Straight** is the bomb dropped with today's lick it up punk rock chops, and heading for a new world beat bass substitution now.

16³⁸ CD 10²⁸ LP 10²⁸ Cass

DUOTANG

**Smash The Ships And
Raise The Beams cd**

From the town that brought us the **Goss We** (Wimpey) comes **DUOTANG** — a passionate drums, bass & vocals two-piece ensemble all gussied-up in tailor-made three-piece suits sprinkled with liberal doses of **Pearl Roseberg** red wine. Take a **NEW DUOTANG** to class! This ain't no plain paper folded.

Available September 9th.

14³⁸ CD

RED AUNTS

Saltbox cd/EP/Cass

In their latest release, the **RED AUNTS** kick down the door with their boisterous, rollicking full-bodied wound adding more than a "pinch of punk" to blow the top off any rocker worth their salt. **Epitaph Records** wear own-tits to handle this piping-hot piquante that is **Saltbox**.

16³⁸ CD 10²⁸ LP 10²⁸ Cass

NERDY GIRL

Twist Her cd

Originally a duo, Montreal's premiere indie **NERDY GIRL** have honed their siren-pup sounds, added a couple of crafty members and — Voilée! — delivered one fine debut release. So friends, it's **Twist Her** with hip factor guaranteed!

14³⁸ CD

BILLY BRAGG

William Blake cd/Cass

Although unknown to most, the rascally cheeked charon launching trademark zingers of wit, persuasion and depth regarding social awareness, political views and love and loss within relationships is not **Cupid** but in fact **BILLY BRAGG**. **William Blake** offers a diverse and well-crafted album, proving indeed that Valentine's Day isn't over.

Available September 11th.

16³⁸ CD 10²⁸ Cass

LISA GERMANO

Excerpts From A Love Circus cd

Another (it's her fourth!) recording from a woman who continues to make achingly beautiful, introspective music with a murky, surreal quality evoking a feeling that she is singing to you (and you alone). If you know her, pick this one up (it's as good as 1994's **Beek The Girl**); if you don't, come down and have a listen to the latest recording from a woman who deserves a much larger audience. You'll be glad you did.

Available September 11th.

16³⁸ CD

...And You Might
One Day Say,
"It Was A Very
Good Year."

LOIS Snapshot cd

CATANONIA You've Got A Lot...

CD-EP Pts 1 + 2

TRICKY Grassroots cd-EP / 12"

BUCHHOUSE 5 Dark Days Passing cd

SPEEDBUGGY Max. Size Approx.

30 inches cd

CYPRESS HILL Unreleased &

Revamped cd

NURSE WITH WOUND/ STEREO LAB

Crumb Duck cd

FOETUS Ball cd

PET SHOT BOYS Se A Vida E

CD-EP Pts 1 + 2

BARRY ADAMSON **Oedipus**

Schmoedipus cd/EP

SHED SEVEN On Standby cd-EP Pts 1 + 2

TARA MACLEAN Silence cd/Cass

LAND OF THE LOOPS Bundle Of Joy

CD/2LP

QUEERS Don't Back Down cd/LP/Cass

EINSTURZENDE NEUBAUTEN Ende Neu

CD/LP

Until Sept 10th, 1996

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